

Sri Vidagdha-Madhava

Clever Kṛṣṇa

Act one

Veṇu-nāda-vilāsa

Pastimes of Flute-music

Prastāvanā (Prologue)

Text 1

*sudhānām cāndriṇām madhurimonmāda-damanī
dadhānā rādhādi-praṇaya-ghana-sāraiḥ surabhitām
samantāt santāpodgama-viśama-saṁsāra-saraṇi-
praṇītām te tṛṣṇām haratu-līlā-śikharīṇi*

sudhānām—of the nectar; *cāndriṇām*—produced on the moon; *api*—even; *madhurimā*—the sweetness; *unmāda-damani*—overpowering the pride; *dadhānā*—distributing; *rādhā-ādi*—of Śrīmatī Rādhārāṇī and Her companions; *praṇa-ghana*—of the concentrated loving affairs; *sāraiḥ*—by the essence; *su-rabhitām*—a good fragrance; *samantāt*—everywhere; *santāpa*—miserable conditions; *udgama*—generating; *viśama*—very dangerous; *saṁsāra-saraṇi*—on the path of material existence; *praṇītām*—created; *te*—your; *tṛṣṇām*—desires; *haratu*—let it take away; *hari-līlā*—the pastimes of Śrī Kṛṣṇa; *śikharīṇi*—exactly like a combination of yogurt and sugar candy.

May the pastimes of Śrī Kṛṣṇa reduce the miseries existing in the material world and nullify all unwanted desires. The pastimes of the Supreme Personality of Godhead are like śikharīṇī, a blend of yogurt and sugar candy. They overpower the pride of even the nectar produced on the moon, for they distribute the sweet fragrance of the concentrated loving affairs of Śrīmatī Rādhārāṇī and the gopīs.*

Text 2

*anarpita-carim cirāt karuṇayāvatirṇaḥ kalau
sampayitum unnatojjvala-rasām sva-bhaktiśriyam
hariḥ purāṭa-sundara-dyuti-kadamba-sandipitaḥ
sadā hṛdaya-kandare sphuratu vaḥ śaci-nandanah*

anarpita—not bestowed; *carim*—having been formerly; *cirāt*—for a long time; *karuṇayā*—by causeless mercy; *avatirṇaḥ*—descended; *kalau*—in the age of Kali; *sampayitum*—to bestow; *unnata*—elevated; *ujjvala-rasām*—the conjugal mellow; *sva-bhakti*—of His own service; *śriyam*—the treasure; *hariḥ*—the Supreme Lord; *purāṭa*—than gold; *sundara*—more beautiful; *dyuti*—of splendor; *kadamba*—with a multitude; *sandipitaḥ*—illuminated; *sadā*—always; *hṛdaya-kandare*—in the cavity of the heart; *sphuratu*—let Him be manifest; *vaḥ*—your; *śaci-nandanah*—the son of mother Śacī.

May the Supreme Lord, who is known as the son of Śrīmatī Śacīdevī, be transcendently situated in the innermost core of your heart. Resplendent with the radiance of molten gold, He has descended in the age of Kali by His causeless mercy to bestow what no incarnation has ever offered before: the most elevated mellow of devotional service, the mellow of conjugal love.*

Purport by Śrīla Prabhupāda:

This verse also appears in Caitanya-caritāmṛta *Adi-līlā* (1.4 and 3.4) In his commentary on *Vidagdha-mādhava*, Śrīla Viśvanātha Cakravartī Ṭhākura remarks: *mahā-prabhoḥ sphūrṭim vinā rasāsvādanānupapatter iti bhāvaḥ*. Without the mercy of Śrī Caitanya Mahāprabhu, one cannot describe the pastimes of the Supreme Personality of Godhead. Therefore Śrīla Rūpa Gosvāmī said, *vaḥ yuṣmākaṁ hṛdaya-guhāyām śaci-nandano hariḥ pakṣe, siṁhaḥ sphuratu*: “May Śrī Caitanya Mahāprabhu, who is exactly like a lion that kills all the elephants of desire, be awakened within everyone's heart, for by His merciful blessings one can understand the transcendental pastimes of Kṛṣṇa.”*

Text 3 (a)

sūtradhāraḥ: alam ati-vistareṇa. bho bhoḥ. samākarṇyataṁ. adyānaṁ svapnāntare samādiṣṭo 'smi bhaktāvatāreṇa bhagavatā śrī-śaṅkaradevena yathā "aye tāṇḍava-kalā-panḍita. iha kila ballavī-cakra-ceto-vṛtti-makarī-vihāra-makarālayasya niravadya-veṇu-vādana-vidyāsvādhyāya-siddhīnām prathamādhyāpakasya sugandhi-puṣpāvalī-saundarya-tuṇḍilāyām aravinda-bāndhavanandindī-tirānta-kānana-lekhāyām

avalambita-matta-puṁs-kokila-līlasya paramānanda-var dhini govardhana-nitambe sambhṛta-navyāmbudārasya kiśora-śiro-maṇer nanda-nandanasya prema-bharākṛṣṭa-hṛdayo nānā-dig-deśataḥ sāmpratam rasika-sampradāyo vṛndāvana-vilokanotkanṭhayā keśi-tīrthopakāṇthe samīyivān. sa ca dhanyaḥ.

sūtradhāraḥ—Narrator (Śrīla Rūpa Gosvāmī); *alam*—enough; *ati*—great; *vistareṇa*—with this elaborate description; *bhoḥ*—gentlemen; *bhoḥ*—gentlemen; *samākarnyatām*—this should be heard; *adya*—today; *aham*—I; *svapna*—sleep; *antare*—within; *samādiṣṭaḥ*—instructed; *asmi*—I am; *bhakta*—as a devotee; *avatāreṇa*—who has incarnated; *bhagavatā*—by the Supreme Personality of Godhead; *śrī-śaṅkara-devena*—by Lord Śiva; *yathā*—in the following manner; *aye*—O; *tāṇḍava*—of dancing; *kalā*—in the art; *paṇḍita*—learned; *iha*—here; *kila*—indeed; *ballavī*—of the gopīs; *cakra*—of the multitude; *cetaḥ*—of the minds; *vṛtti*—nature; *sakarī*—sharks; *makara-ālayasya*—of the ocean; *niravadya*—perfect; *veṇu*—flute; *vādana*—playing; *vidyā*—of the knowledge; *āsvādhyāya*—study; *siddhīnām-prathamā*—first; *adhyāpakasya*—of the teacher; *sugandhi*—aromatic; *puṣpa*—of flowers; *āvalī*—because of the multitude; *saundarya*—beauty; *tunilāyām*—expanded; *aravinda*—of the lotus flowers; *bāndhava*—of the friend (the sun-god); *nandinī*—of the daughter (the Yamunā river); *tīra*—of the shore; *nata*—at the edge; *kānana*—forest; *lekhāyām*—series; *avalambita*—rested; *matta*—maddened; *puṁḥ*—male; *kokila*—of a cuckoo; *līlasya*—pastimes; *parama*—supreme; *ānanda*—bliss; *vardhini*—increasing; *govardhana*—of Govardhana Hill; *nitambe*—on the slope; *sambhṛta*—held; *navya*—fresh; *ambuda*—of clouds; *āḍambarasya*—of prowess; *kiśora*—of youths; *śiraḥ-maṇeḥ*—of the crown jewel; *nanda*—of Nanda Mahārāja; *nandanasya*—of the son; *prema*—of love; *bhāra*—with an abundance; *ākṛṣṭa*—attracted; *hṛdayaḥ*—hearts; *nānā*—various; *dik*—deśataḥ— from directions; *sāmpratam*—at the present moment; *rasika*—of those who are expert at relishing the mellows of devotional service; *sampradāyaḥ*—community; *vṛndāvana*—Vṛndāvana; *vilokana*—the sight; *utkanṭhayā*—with a desire; *keśi-tīrtha*—the place known as Keśi-tīrtha; *upakāṇthe*—near; *samīyivān*—arrived; *saḥ*—that community; *ca*—and; *dhanyaḥ*—fortunate.

Narrator: Why speak so many words? Gentlemen! Gentlemen! Please hear me! Last night Lord Śiva, the Supreme Personality of Godhead, who had come in the role of a devotee, spoke to me in a dream and said: "O Rūpa Gosvāmī, O expert writer of plays, this delightful place is near Keśi-tīrtha, on the slope of Govardhana hill. This grove, on the bank of the Yamunā river, is very pleasant and full of many fragrant beautiful flowers. At this moment, eager to see the forest of Vṛndāvana, the advanced devotees, expert at relishing the mellows of devotional service, have come here, devotees whose hearts are full of love for Nanda's son, who is the crown jewel of all youths, and who is decorated with many new lotus flowers, playful like a maddened cuckoo, the first teacher of perfect flute players, and an ocean where the sharks of the gopīs' hearts play. The devotees here are all very fortunate.

Text 3 (b)

*kṛtaṁ gopī-vṛndair iha bhagavato mārgaṇam abhūd
ihāsīt kālindī-pulina-valaye rāsa-rabhasaḥ
iti śrāyaṁ śrāvaṁ caritam asakṛd gokula-pater
luṭhann udbāṣpo 'yaṁ katham api dināni kṣapayati*

kṛtaṁ—performed; *gopī*—of gopīs; *vṛndaiḥ*—by the multitudes; *iha*—here; *bhagavataḥ*—for the Supreme Personality of Godhead; *mārgaṇam*—searching; *abhūt*—was; *ihā*—here; *asīt*—was; *kālindī*—of the Yamunā river; *pulina*—on the shore; *valaye*—in the grove; *rāsa*—of the rāsa dance; *rabhasaḥ*—with the joy; *iti*—thus; *śrāvaṁ śrāvaṁ*—repeatedly hearing; *caritam*—the pastimes; *asakṛt*—again and again; *gokula*—of Gokula; *pateḥ*—of the Lord (Śrī Kṛṣṇa); *luṭhan*—rolling on the ground; *udbāṣpaḥ*—full of tears; *ayaṁ*—this; *katham api*—with great difficulty; *dināni*—days; *kṣapayati*—pass.

" `Here the gopīs searched for Kṛṣṇa, and here, in this circle by the Yamunā's shore, they enjoyed a great rāsa dance.' Hearing and hearing these pastimes of Gokula's master, weeping, and rolling on the ground, the devotees somehow pass their days.

Text 4 (a)

*tad idānīm etasya bhakta-vṛndasya mukunda-viśleṣed-dīpanena bahir bhavantāḥ
prāṇāḥ kām api tasyaiva keli-sudhā-kallolinīm ullāsayatā parirakṣaṇīyā bhavatā.
mat-kṛpāiva te sāmāgrīm samagrayiṣyati" iti. tenādiya jagad-guror asya nideśam
evānuvartīṣye*

tat—therefore; *idānīm*—now; *etasya*—of this; *bhakta*—of devotees; *vṛndasya*—of the community; *mukunda*—of Mukunda; *viśleṣa*—of separation; *uddīpanena*—with the stimulus; *bahiḥ*—outside; *bhavantāḥ*—going; *prāṇāḥ*—life airs; *kām api*—some; *tasya*—of Him; *eva*—certainly; *keli*—of the pastimes; *sudhā*—of the nectar; *kallolinīm*—river; *ullāsayatā*—manifesting; *parirakṣaṇīyāḥ*—should be protected; *bhavatā*—by you; *mat*—my; *kṛpā*—mercy; *eva*—certainly; *te*—your; *sāmāgrīm*—complete assemblage; *samagrayiṣyati*—will fully provide; *iti*—thus; *tena*—by that; *adya*—today; *jagat*—of the universe; *guroḥ*—of the spiritual master (Lord Śiva); *asya*—of him; *nideśam*—order; *eva*—certainly; *anuvartīṣye*—I shall obey.

"Burning in separation from Lord Mukunda, these devotees are now about to give up their lives. O Rūpa Gosvāmī, please protect them, by giving them a little of the nectar river of Lord Mukunda's pastimes. My mercy will give you the power to

do this." In this way Lord Śiva, the spiritual master of the universe, spoke. I will now obey His order.

Text 4 (b)

pāripārśvikah: (praviśya)—bhāva, bhavatā nibaddhasya vidagdha-mādhava-nāmno navīna-nāṭakasya prayogānusāreṇa gr̥hīta-bhūmikāḥ kuśilavā raṅga-praveśāya tatra-bhavantam anujñāpayanti.

sūtradhāraḥ: mārīṣa, nirmitaḥ kim iti tan-nāṭaka-paripāṭibhir varṇikā-parigrahaḥ (kṣaṇam vimṛśya) bhavatu.

pāripārśvikaḥ—Assitant Narrator (A student of Rūpa Gosvāmī); *praviśya*—having entered; *bhāva*—O learned master; *bhavatā*—by you; *nibaddhasya*—composed; *vidagdha-mādhava*—Vidagdha-Mādhava; *nāmnaḥ*—according to customs; *gr̥hīta*—having heard; *bhūmikāḥ*—the introduction; *kuśilavāḥ*—actors; *raṅga*—on the stage; *praveśāya*—for entrance; *tatra*—there; *bhavantam*—to you; *anujñāpayanti*—ask permission; *sūtradhāraḥ*—Narrator; *mārīṣa*—my dear student; *nirmitaḥ*—created; *kim*—what?; *iti*—thus; *tat*—that; *nāṭaka*—of the play; *paripāṭibhiḥ*—by the arrangements; *varṇikā-parigrahaḥ*—the costumes of the various actors; *kṣaṇam*—for a moment; *vimṛśya*—reflecting; *bhavatu*—let it be.

Assitant Narrator: (enters) O master, having heard the prologue of your new play, named Vidagdha-Mādhava, the actors now ask permission to enter the stage.

Narrator: Dear student, Are the costumes ready? (thinks for a moment) So be it.

Text 4 (c)

*mamāsmi sandarbhe yad api kavita nātīlalitā
mudam dhāsyanty asyām tad api hari-gandhād budha-gaṇāḥ
apaḥ śālagrāmāplavana-garimodgāra-sarasāḥ
sudhīḥ ko vā kaupīr api namita-mūrdhā na pibati*

mama—my; *asmi*—in this; *sandarbhe*—literary composition; *yad api*—although; *kavita*—poetry; *na*—not; *atī*—very; *lalitā*—beautiful; *mudam*—delight; *dhāsyanti*—will experience; *asyām*—in it; *tad api*—nevertheless; *hari*—of Lord Hari; *gandhāt*—from the fragrance; *budha-gaṇāḥ*—the learned devotees; *apaḥ*—water; *śālagrāma*—Śālagrāma stone; *āplavana*—bath; *garima*—significance; *udgāra*—remaining; *sarasāḥ*—full of nectar; *sudhīḥ*—intelligent; *kaḥ*—who?; *vā*—or; *kaupīr*—from a well; *api*—even; *namita*—offering obeisances; *mūrdhā*—with

his head; *na*—not; *pibati*—drinks.

Although the poetry in my play is not very beautiful, the wise will take delight in it, for it bears the scent of Lord Hari. What wise man will not bow his head and respectfully drink well-water that has washed a Śālagrāma-śilā?

Text 5 (a)

*pāripārśvikaḥ bhāva, raṅga-lakṣmī-kaśāla-stutibhir eva sabhyān
abhyarthayāmahe, yat amī vidyādibhir devān api tān upālabdhum utsahante kim uta
naṭān asmān*

pāripārśvikaḥ—Assistant Narrator; *bhāva*—O learned master; *raṅga*—on the stage; *lakṣmī*—opulence; *kaśāla*—skillfulness; *stutibhiḥ*—with prayers; *eva*—certainly; *sabhyān*—to the respected audience; *abhyarthayāmahe*—we appeal; *sabhyān*—to the respected audience; *yat*—because; *amī*—these; *vidyā-ādibhiḥ*—with their expert knowledge; *devān*—the demigods; *api*—even; *tān*—them; *upālabdhum*—to criticize; *utsahante*—are able; *kim uta*—what to speak; *naṭān*—actors; *asmān*—us.

Assistant Narrator: O master, please give us beautiful and elegant speeches, for this audience is so learned it will criticize the demigods, what to speak of us actors.

Text 5 (b)

sūtradhāraḥ: māriṣa, kṛtam etayā vṛthopacāra-caryayā, yataḥ

sūtradhāraḥ—Narrator; *māriṣa*—my dear student; *kṛtam*—enough; *etayā*—with this; *vṛthā-upacāra-caryayā*—frivolousness; *yataḥ*—because.

Narrator: Dear student, why talk in this frivolous way? After all. . .

Text 5 (c)

*aprekṣya klamam ātmane vidadhati prītyā pareṣāṁ priyam
lajjante duritodyamād iva nija-stotrānubandhād api*

*vidyā-vitta-kulādibhiḥ ca yad amī yānti kramān namratām
ramyā kāpi satām iyaṁ vijayate naisargikī prakriyā*

aprekṣya—not having seen; *klamam*—sweariness; *ātmaṇaḥ*—of the self; *vidadhāti*—creates; *prītyā*—with love; *pareśām*—of others; *priyam*—dear; *lajjante*—become ashamed; *durita-udyamāt*—because of a sinful deed; *iva*—just as; *nija*—own; *stotra*—prayers; *anubandhāt*—because of many; *api*—even; *vidyā*—knowledge; *vitta*—wealth; *kula*—birth in a high family; *ādibhiḥ*—etc.; *ca*—and; *yat*—because; *amī*—these; *yānti*—go; *kramāt*—gradually; *namratām*—to the state of ??; *ramyā*—beautiful; *kā api*—someone; *satām*—of the saintly persons; *iyam*—this; *vijayate*—all glories; *naisargikī*—natural; *prakriyā*—conduct.

Ignoring their own welfare, the people in this audience are concerned only for the well-being of others. Although wealthy, well-educated and born in exalted families, they are very humble. When they themselves glorified, they become embarrassed, as if they themselves had sinned. All glories to the delightful virtues of this saintly audience.

Text 6 (a)

(samantād avalokya, saharṣam uccaiḥ) haṁho ballava-simha-priyāḥ. bhagavad-dharmajñoṣṭhī-gurūṇām api yuṣmākaṁ samākṣaṁ āroḍhum upakramate, tad imām kṣamadhvaṁ cāpalārabhaṭīm. (iti saprāṇamaṁ paśyam)

samantāt—in all directions; *avalokya*—having glanced; *saharṣam*—cheerfully; *uccaiḥ*—with a loud voice; *haṁhaḥ*—O; *ballava*—of the cowherd men; *simha*—of the lion (Śrī Kṛṣṇa); *priyāḥ*—dear devotees; *bhagavat*—of the Lord; *dharma*—of the path of religion; *jñoṣṭhī*—knowing; *gurūṇām*—spiritual masters; *api*—and; *yuṣmākaṁ*—of you; *samākṣaṁ*—in the presence; *kim api*—greatly; *eṣaḥ*—he; *vivakṣamāṇaḥ*—desiring to speak; *tāṇḍavikaḥ*—actor; *nirapatrapāṇām*—without shame; *padavīm*—to the path; *āroḍhum*—to ascend; *upakramate*—approaches; *tat*—therefore; *imām*—this; *kṣamadhvaṁ*—please forgive; *cāpala*—because of insolence; *arabhaṭīm*—boldness; *iti*—thus; *saprāṇamaṁ*—with bowing down; *paśyan*—seeing.

(Looking at all corners of the audience, with a loud and cheerful voice) O dear devotees of Śrī Kṛṣṇa, the lion of gopas! Beginning to walk on the path of the shameless, a certain actor now wishes to say something to you, the spiritual masters wise in the true religion of worshiping the Lord. Please forgive this rash and arrogant person. (He bows down and then looks in a certain direction.)

Text 6 (b)

*abhivyaktā mattaḥ prakṛti-laghu-rūpād api budhā
vidhātrī siddhārthān hari-guṇa-mayī vaḥ kṛtir iyam
pulindenāpy agniḥ kim u samidham -unmathya janito
hiraṇya-śreṇinām apaharati nāntaḥ-kaluṣatām*

abhivyaktā—manifested; *mattaḥ*—from me; *prakṛti*—by nature; *laghu-rūpāt*—situated in a lower position; *api*—although; *budhāḥ*—O learned devotees; *vidhātrī*—which may bring about; *siddha-arthān*—all the objects of perfection; *hari-guṇa-mayī*—whose subject matter is the attributes of Kṛṣṇa; *vaḥ*—of you; *kṛtiḥ*—the poetic play known as Vidagdha-mādhava; *iyam*—this; *pulindena*—by the lowest class of men; *api*—although; *agniḥ*—a fire; *kimu*—whether; *samidham*—the wood; *unmathya*—rubbing; *janitaḥ*—produced; *hiraṇya*—of gold; *śreṇinām*—of quantities; *apaharati*—vanquishes; *na*—not; *antaḥ*—inner; *kaluṣatām*—dirty things.

O learned devotees, I am by nature ignorant and low, yet even though it is from me that Vidagdha-Mādhava has come, it is filled with descriptions of the transcendental attributes of the Supreme Personality of Godhead. Therefore, will not such literature bring about the attainment of the highest goal of life? Although its wood may be ignited by a low-class man, fire can nevertheless purify gold. Although I am very low by nature, this book may help cleanse the dirt from within the hearts of the golden devotees.*

Text 7 (a)

*tad idānīm abhiṣṭa devaṁ bhagavantam anusmṛtya nṛtya-mādhurīm ullāsayāmi.
(ity aṅjalim baddhvā)*

tat—therefore; *idānīm*—now; *abhiṣṭa devaṁ*—worshipable deity; *bhagavantam*—the Supreme Personality of Godhead; *anusmṛtya*—remembering; *nṛtya*—of the drama; *mādhurīm*—sweetness; *ullāsayāmi*—I will manifest; *iti*—thus; *aṅjalim baddhvā*—folds his hands.

Now, remembering the worshipable Supreme Personality of Godhead, I will show the sweetness of this drama. (He folds his hands.)

Text 7 (b)

*prapanna-madhurodayaḥ sphurad-amanda-vṛndāṭavī-
nikuñjamaya-maṇḍapa-prakara-madhya-baddha-sthitiḥ
niraṅkuṣa-kṛpāmbudhir vraja-vihāra-rajyan-manāḥ
sanātana-tanuḥ sadā mayi tanotu tuṣṭim prabhuḥ*

prapanna—attained for the surrendered souls); *madhura*—the rasa of conjugal love (or kindness); *udayaḥ*—arise; *sphurat*—splendid; *amanda*—great; *vṛndā-āṭavī*—forest of Vṛndāvana; *nikuñja-maya*—full of groves; *maṇḍapa*—of pavillions (or temples); *prakara*—with multitudes; *madhya-baddha-sthitiḥ*—in the center; *niraṅkuṣa*—unchecked; ; *kṛpā*—mercy; *ambudhiḥ*—ocean; *vraja*—in Vraja; *vihāra*—pastimes; *rajyat*—taking delight; *manāḥ*—mind; *sanātana*—eternal (or Sanātana Gosvāmī); *tanuḥ*—form; *sadā*—always; *mayi*—to me; *tanotu*—may extend; *tuṣṭim*—delight; *prabhuḥ*—master.

May the Supreme Lord, whose form is eternal, who is supremely sweet and charming, who stays in the glorious forests and pavilions of Vṛndāvana forest, who is a limitless ocean of mercy, and whose heart delights in His Vraja pastimes, always be pleased with me.

Note: Deliberately ambiguous, this verse may also be interpreted as a prayer to Śrīla Sanātana Gosvāmī. Thus it may also mean:

May my spiritual master, Śrīla Sanātana Gosvāmī, who is graceful and charming, who stays in the glorious forests and pavilions of Vṛndāvana forest, who is a limitless ocean of mercy, and whose heart delights in Lord Kṛṣṇa's Vraja pastimes, always be pleased with me.

Text 8 (a)

pāripārśvikaḥ: bhāva, paśya.

pāripārśvikaḥ—Assistant Narrator; *bhāva*—O master; *paśya*—just see.

Assistant Narrator: Master, look!

Text 8 (b)

bhaktānām udagād anargala-dhiyām vargo nisargojjvalaḥ
śilaiḥ pallavitaḥ sa ballava-vadhū-bandho prabandho 'py asau
lebhe catvaratām ca tāṇḍava-vidher vṛndātavī-garbha-bhūr
manye mad-vidha-puṇya-maṇḍala-parīpāko 'yam unmilati

bhaktānām—of devotees; *udagāt*—has appeared; *anargala-dhiyām*—constantly thinking of Rādhā-Kṛṣṇa; *vargaḥ*—the assembly; *nisarga-ujjvalaḥ*—naturally very advanced; *śilaiḥ*—with natural poetic decorations; *pallavitaḥ*—spread like the leaves of a tree; *saḥ*—that; *ballava-vadhū-bandhaḥ*—of the friend of the gopīs, Śrī Kṛṣṇa; *prabandhaḥ*—a literary composition; *api*—even; *asau*—that; *lebhe*—has achieved; *catvaratām*—the quality of a quadrangular place with level ground; *ca*—and; *tāṇḍava-vidheḥ*—for dancing; *vṛndā-ṭavi*—of the forest of Vṛndāvana; *garbha-bhūḥ*—the inner grounds; *manye*—I consider; *mat-vidha*—of persons like me; *puṇya-maṇḍala*—of groups of pious activities; *parīpākaḥ*—the full development; *ayam*—this; *unmilati*—appears.

The devotees now present are constantly thinking of the Supreme Lord and are therefore highly advanced. This work named Vidadgha-Mādhava depicts the characteristic pastimes of Lord Kṛṣṇa with decorations of poetic ornaments. And the inner grounds of the forest of Vṛndāvana provide a suitable platform for the dancing of Kṛṣṇa with the gopīs. Therefore I think that the pious activities of persons like us, who have tried to advance in devotional service have now attained maturity.*

Text 9 (a)

tat tvarasva rasa-mādhurī-pariveśaṇāya
sūtradhāraḥ: mārīṣa, nīrasāvalī-vaimukhyād viśaṅkamāno mathara ivāsmi
pāripārśvikaḥ: bhāva, kṛtam atra śaṅkayā. yataḥ.

tat—therefore; *tvarasva*—please hurry; *rasa*—of the mellows of transcendental pastimes; *mādhurī*—of the sweetness; *pariveśaṇāya*—for their distribution; *Sūtradhāraḥ*—Narrator; *mārīṣa*—my dear servant; *nīrasa*—of those who have no taste for this nectar; *āvalī*—of the multitude; *vaimukhyāt*—because of the aversion; *viśaṅkamānaḥ*—frightened; *matharaḥ*—slow; *iva*—as if; *asmi*—I am; *pāripārśvikaḥ*—Assistant Narrator; *bhāva*—O master; *kṛtam*—what is the use?; *atra*—here; *śaṅkayā*—with caution; *yataḥ*—because.

Please hurry. Distribute the nectar of Kṛṣṇa's pastimes.

Narrator: Dear student, I proceed very slowly because I fear the harsh words of persons who do not like the nectar of the Lord's pastimes.

Assistant Narrator: Master, please give up this caution, because.....

Text 9 (b)

*udāsatām nāma rasānabhijñāḥ
kṛtau tavāmī rasikāḥ sphuranti
kramelakaiḥ kāmam upekṣite 'pi
pikāḥ sukhaṁ yānti param rasāle*

udāsatām—let them be indifferent; *nāma*—indeed; *rasa*—with the transcendental mellows; *anabhijñāḥ*—unaquainted; *kṛtau*—in the creation; *tava*—your; *amī*—these; *rasikāḥ*—those who are expert at relishing the transcendental mellows; *sphuranti*—shine; *kramelakaiḥ*—by camels; *kāmam*—voluntarily; *upakṣite*—neglected; *api*—although; *pikāḥ*—cuckoos; *sukham*—happiness; *yānti*—go; *param*—supreme; *rasāle*—mango tree.

Persons who know how to taste nectar will be delighted by your play, and persons who know nothing of nectar will ignore it. Of their own accord camels avoid the mango trees that delight the poetic pika birds.

Text 10 (a)

*tad ārabhyatām sāmājika-cetaś-camatkārāya gāndharva-brahma-vidyā.
sūtradhāraḥ: mārīṣa, paśya paśya.*

tat—therefore; *ārabhyatām*—may begun; *sāmājika*—of the audience; *cetaḥ*—of the minds; *camatkārāya*—for the delight; *gāndharva-brahma-vidyā*—music; *Sūtradhāraḥ*—Narrator; *mārīṣa*—my dear student; *paśya*—look at this; *paśya*—look at this.

So the hearts of the audience will be filled with wonder, let the play begin.
Narrator: Student, look! Look!

Text 10 (b)

*so 'yam vasanta-samayaḥ yasmin
pūrṇam tam īśvaram upodha-navānūrāgam
gūḍha-grahā rucirayā saha rādhayāsau
raṅgāya saṅgamayitā niśi paurṇamāsi*

saḥ—that; *ayam*—this; *vasanta-samayaḥ*—springtime; *samijyāya*—had arrived; *yasmin*—in which; *pūrṇam*—the complete; *tam*—Him; *īśvaram*—the Supreme Personality of Godhead; *upodhā*—obtained; *nava-anurāgam*—new attachment; *gūḍha-grahā*—which covered the stars; *rucirayā*—very beautiful; *saha*—with; *rādhayā*—Śrīmatī Rādhārāṇī; *asau*—that full-moon night; *raṅgāya*—for increasing the beauty; *saṅgamayitā*—caused to meet; *niśi*—at night; *paurṇamāsī*—the full-moon night.

Springtime had arrived, and the full moon of that season inspired the Supreme Personality of Godhead, who is complete in everything, with new attraction to meet the beautiful Śrīmatī Rādhārāṇī at night to increase the beauty of Their pastimes.*

Purport by Śrīla Prabhupāda:

Śrīla Bhaktivinoda Ṭhākura interprets this verse in two ways, for Lord Kṛṣṇa and for Śrīmatī Rādhārāṇī. When interpreted for Kṛṣṇa, the night is understood to have been a dark moon night, and when interpreted for Śrīmatī Rādhārāṇī, it is considered to have been a full moon night.

Text 11 (a)

aye nartaka-sāmanta-sārvabhauma, katham bhavataḥ karṇapurī-bhūtā bāḍham nigūḍheyam sandarbha-mañjari, yad aham rādhayā sārḍham īśvaram tam saṅgamayiṣyāmīti.

sūtradhāraḥ: (savismayaṁ nepathyābhimukham avalokya) aho, katham ita eva bhagavatī paurṇamāsī. paśya paśya.

nepathye—in the actor's dressing room; *aye*—O; *nartaka*—of actors; *sāmanta*—complete; *sārvabhauma*—O absolute monarch; *katham*—how?; *bhavataḥ*—your; *karṇa-purā*—an ornament for the ears; *bhūtā*—become; *bāḍham*—indeed; *nigūḍhā*—concealed; *iyam*—this; *sandarbhā*—in the form of words; *mañjarī*—bouquet of flowers; *yad*—because; *aham*—I; *rādhayā*—by Śrīmatī Rādhārāṇī; *sārḍham*—accompanied; *īśvaram*—the Supreme Personality of Godhead; *tam*—Him; *saṅgamayiṣyāmi*—will I bring together; *iti*—thus; *sūtradhāraḥ*—Narrator; *savismayaṁ*—with amazement; *nepathya*—of the actor's dressing rooms; *abhimukham*—in the direction; *avalokya*—having seen; *ahaḥ*—O; *katham*—how?; *itaḥ*—in this direction; *eva*—certainly; *bhagavatī*—celebrated; *paurṇamāsī*—Paurṇamāsī; *paśya*—just see; *paśya*—just see.

Paurṇamāsī: (offstage) O king of actors, how did your ear become decorated

with the flower that is the secret of this drama, the secret that I will arrange the meeting of Rādhā and Kṛṣṇa?

Narrator: (surprised, he looks offstage) Ah! Was that saintly Paurṇamāsī? Look! Look!

Text 11 (b)

*vahantī kāśāyāmbaram urasi sāndīpani-muneḥ
savitrī sāvitrī-samarucir alam pāṇḍura-kacā
surarṣeḥ śiṣyeyam parijanavatī nandabhavanād
ito mandam mandam sphuṭam uṭajavīthim praviśati*

vahantī—carrying; *kāśāya*—reddish; *ambaram*—garments; *urasi*—on the breast; *sāndīpani*—of Sāndīpani; *muneḥ*—of the sage; *savitrī*—mother; *sāvitrī*—with Sāvitrī-devī, the wife of Lord Brahmā; *sama*—equal; *ruciḥ*—splendor; *alam*—greatly; *pāṇḍura*—white; *kacā*—hair; *sura*—of the demigods; *ṛṣeḥ*—of the sage (Nārada); *śiṣyā*—student; *iyam*—she; *parijanavatī*—with a friend; *nanda*—of Nanda Mahārāja; *bhavanāt*—from the house; *itaḥ*—here; *mandam mandam*—slowly; *sphuṭam*—clearly; *uṭaja*—of houses; *vīthim*—series (the street); *praviśati*—enters.

Wearing a red cloth over her breast, her hair white, splendid like Goddess Sāvitrī, and accompanied by a friend, Paurṇamāsī, who is Nārada's disciple and Sāndīpani Muni's mother, now leaves Nanda's palace and slowly walks on the street.

Text 11 (c)

*tad āvām agrataḥ karaṇīyam varṇikāṅgikāram ālocayāvaḥ
(iti niṣkrantau) prastāvanā*

tat—that; *āvām*—we; *api*—even; *agrataḥ*—in the beginning; *karaṇīyam*—to be done; *varṇikā*—costumes and make-up; *aṅgī-kāram*—acceptance; *ālocayāvaḥ*—we see; *iti*—thus; *niṣkrantau*—they exit; *prastāvanā*—prologue.

Let us see if the actors are in their costumes.
(They exit.)

Thus ends the prologue.

Scene 1

Text 12 (a)

(*tataḥ praviśati sa-parijanā paurṇamāsī.*)

paurṇamāsī: ("aye nartaka-sāmanta:" iti paṭhitvā) hanta vatse nāndī mukhi. kim
api kamanīyaṁ gāyatā sphuṭam ānanditāsmi naṭendreṇa.
nāndī: bhaavadi. kim jahatthaṁ edam

tataḥ—then; *praviśati*—enters; *sa*—with; *parijanā*—her companion;
paurṇamāsī—Paurṇamāsī; *aye*—O; *nartaka*—of actors; *sāmanta*—complete; *iti*—
thus; *nāndī mukhi*—Nāndī mukhi; *kim api*—greatly; *kamanīyam*—beautifully;
gāyatā—by the singing; *sphuṭam*—certainly; *ānandita*—delighted; *asmi*—I am;
naṭa-indreṇa—by the Narrator; *nāndī*—Nāndī mukhi; *bhaavadi*—O revered mother;
kim—whether; *kkhu*—indeed; *jahatthaṁ*—true; *edam*—this.

(Paurṇamāsī enters with her companion)

Paurṇamāsī: O king of actors, how did your ear become decorated with the
flower that is the secret of this drama, the secret that I will arrange the meeting of
Rādhā and Kṛṣṇa? Child Nāndī mukhi, by singing this verse, the narrator pleased
me.

Nāndī: Noble lady, did he speak the truth?

Text 12 (b)

paurṇamāsī:

sambhāvyate phalam alambita-mūla-puṣṭes
tat tādṛśaṁ kva mama bhāgya-taroḥ varoru
yenānayoḥ subhagayor ucitā bhaveyaṁ
śṛṅgāra-māṅgalikayor nava-sāṅgamāya

paurṇamāsī—Paurṇamāsī; *sambhāvyate*—is produced; *alambhita*—not attained;
mūla—of the root; *puṣṭeḥ*—of the nourishment; *tat*—that; *tādṛśam*—like that;
kva—where?; *mama*—my; *bhāgya*—of good fortune; *taroḥ*—of the tree; *vara-uru*—

O beautiful girl; *yena*—by which; *anayoḥ*—of the two; *subhagayoḥ*—auspicious and beautiful; *ucitā*—proper; *bhaveyam*—may I become; *śṛṅgāra*—pastimes of amorous love; *māṅgalikayoḥ*—auspicious; *nava*—new; *saṅgamāya*—for a meeting.

Paurṇamāsī: O girl with the beautiful thighs, the tree of my good fortune is withered at the root. How will it produce a fruit like that, a fruit that will make me qualified to arrange a new meeting of the beautiful and auspicious divine couple?

Text 13 (a)

nāndī: bhaavadi, ja-i viśahāṇu-ṇandinī rāhi-ā kaṇheṇa saṅgamaṇijja, tado saṅgamāṇu-ūlavāsaṁ go-ulam ujjihi-a sāntaṇu-vāsa-saṇṇe bhāṇu-titthe kiṁ ti eṣā saṅgovi-a rakkhidā āsī.

nāndī—Nāndīmukhī; *bhaavadi*—O respected mother; *ja-i*—if; *viśahāṇu*—Vṛṣabhānu; *ṇandinī*—the daughter; *rāhi-ā*—Śrīmatī Rādhārāṇī; *tu-e*—by you; *kaṇheṇa*—with Kṛṣṇa; *saṅgamaṇijjā*—will be united; *tadaḥ*—then; *saṅgama*—for a meeting; *aṇu-ūla*—favorable; *vāsaṁ*—residence; *go-ulam*—Gokula, vṛndāvana; *ujjihi-a*—abandoning; *sāntaṇu-vāsa*—Śāntanu-vāsa; *saṇṇe*—named; *bhāṇu-titthe*—holy place; *kiṁ ti*—why?; *eṣā*—this; *saṅgovi-a*—having concealed; *rakkhidā*—protected; *āsī*—was.

Nāndī: Noble lady, if you are destined to arrange Vṛṣabhānu-nandinī Rādhā's meeting with Lord Kṛṣṇa, then why did Rādhā leave the land of Gokula, which is so favorable for that meeting, and secretly reside in the sacred village of Śāntanu-vāsa?

Text 13 (b)

*paurṇamāsī: vatse, nṛśaṁsataḥ kaṁsa-bhūpateḥ śaṅkayā
nāndī: bhaavadi, tahavi kahaṁ raṇṇā-viṇṇādā rāhā*

paurṇamāsī—Paurṇamāsī; *vatse*—my dear child; *nṛśaṁsataḥ*—cruel; *kaṁsa*—Kāṁsa; *bhūpateḥ*—king; *śaṅkayā*—because of fear; *nāndī*—Nāndīmukhī; *bhaavadi*—O respected mother; *tahavi*—nevertheless; *kahaṁ*—how?; *raṇṇā*—by King Kāṁsa; *viṇṇādā*—perceived; *rāhā*—Śrīmatī Rādhārāṇī.

Paurṇamāsī: Because She fears cruel King Kāṁsa, my child.

Nāndī: Noble lady, how did the king learn about Rādhā?

Text 13 (c)

paurṇamāsī: rādhā-saundarya-vṛndam eva vijñāne nidānam. yataḥ.

*lokottarā guṇa-śrīḥ
prathayati parito nigūḍham api vastu
pihitām api prayatnād
vyanakti kastūrikām gandhaḥ*

rādhā—of Śrīmatī Rādhārāṇī; *saundarya*—of the beauty; *vṛndam*—abundance; *eva*—certainly; *vijñāne*—in knowledge; *nidānam*—cause; *yataḥ*—because; *loka-uttara*—extraordinary; *guṇa*—of transcendental qualities; *śrīḥ*—opulence; *nigūḍham*—confidential; *api*—although; *vastu*—worthy object; *pihitām*—concealed; *api*—although; *prayatnāt*—with great endeavor; *vyanakti*—manifests; *kastūrikām*—musk; *gandhaḥ*—aroma.

Paurṇamāsī: He learned about Rādhā's great beauty in this way: Even if one carefully hides it, musk's sweet scent at once reveals where it is. In the same way, even though they were carefully hidden, Rādhā's beauty and virtues became known everywhere.

Text 14 (a)

nāndī: bha-avadi, jaśo-ā-dhattā-e muhurā-e attāṇo ṇattiṇī rāhi-ā go-ula-majjhe āñī-a jaḍilā-puttassa ahimaṇṇuṇo hatthe uvvāhidā tti, tādisam jevva asamañjasam āpaḍidam. jam kaṇhādo aṇṇena puriseṇa tādisī naṁ kara-paṁsam asajjam. tā kaham tumam ṇiccintā vi-a dīsasi.

bhaavadi—O respected mother; *jaśo-ā*—with Yaśodā; *dhattā-e*—mother; *muhurā-e*—with Mukharā; *attāṇaḥ*—own; *ṇattiṇī*—grand-daughter; *rāhi-ā*—Śrīmatī Rādhārāṇī; *go-ula*—Gokula; *majjhe*—in the middle; *āñī-a*—having brought; *jaḍilā*—of Jatila; *puttassa*—of the son; *ahimaṇṇuṇaḥ*—of Abhimanyu; *hatthe*—in the hand; *uvvāhidā*—married; *tti*—thus; *tādisam*—like him; *jevva*—certainly; *asamañjasam*—unsuitable; *āpaḍidam*—happened; *jam*—than whom; *kaṇhadah*—than Kṛṣṇa; *aṇṇena*—by another; *puriseṇa*—by a man; *tādisīṇam*—of those like that; *kara*—of the hand; *paṁsam*—touch; *asajjam*—unbearable; *tā*—therefore; *kaham*—how?; *tuam*—you; *ṇiccintā*—unconcerned; *via-a*—as if; *dīsasi*—are seen.

Nāndī: Noble lady, Yaśodā's nurse, Mukharā, brought her granddaughter Rādhā

to Gokula. Rādhā then accepted the hand of Abhimanyu, the son of Jaṭilā, in marriage. A more unsuitable match could not have been made! Rādhā cannot tolerate the touch of the hand of any man other than Kṛṣṇa. O mother, how can you remain aloof when this is happening?

Text 14 (b)

*paurṇamāsī: tasyaiva hetoḥ
nāndī: kahaṁ vi-a
paurṇamāsī: (vihasya) tad vañcanādyartham eva svayaṁ udvāhādikam. nitya-
preyasya eva khalu tāḥ kṛṣṇasya.
nāndī: (saharṣam) tā nūṇaṁ tumāṁ niccintāsi saṁvutā, jaṁ esā ajja go-ula-majjhe
āñīdā.
paurṇamāsī: Vatse, satyaṁ bravīṣi. kaṁsataś cintā me śaithilyam ivopalabdhā,
kintu duṣṭābhimanyutaḥ sphuṭaṁ anyā sāmpratam ajaniṣṭa.
nāndī: kerisī sā*

tasya—of that; *eva*—certainly; *hetoḥ*—from what cause?; *kahaṁ vi-a*—how is this possible?; *vihasya*—laughing; *tad*—of him; *vañcanā*—deception; *ādi*—etc.; *artham*—for the purpose; *eva*—certainly; *svayaṁ*—Himself; *yogamāyayā*—by His energy of *yogamāyā*; *mithyā*—in an inverted way; *eva*—certainly; *pratyāyitam*—confidential messenger; *tad*—him; *vidhānām*—of those who are similar; *udvāha*—marriage; *ādikam*—etc.; *nitya*—eternal; *preyasyai*—most beloved; *eva*—certainly; *khalu*—indeed; *tāḥ*—they; *kṛṣṇasya*—of Kṛṣṇa; *saharṣam*—joyfully; *tā*—therefore; *nūṇam*—at present; *tumāṁ*—you; *niccintā*—without concern; *asi*—are; *saṁvuta*—withdrawn; *jaṁ*—because; *esā*—she; *ajja*—at present; *go-ula*—of Gokula; *majjhe*—in the middle; *āñīdā*—is brought; *vatse*—O child; *satyaṁ*—the truth; *bravīṣi*—you are speaking; *kaṁsataḥ*—from Kāṁsa; *cintā*—anxious consideration; *me*—my; *śaithilyam*—diminution; *iva*—as it were; *upalabdhā*—attained; *kintu*—but; *duṣṭa*—wicked; *abhimanyutaḥ*—from Abhimanyu; *sphuṭam*—certainly; *anyā*—another; *sāmpratam*—now; *ajaniṣṭa*—is born; *kerisī*—like what; *sā*—is it?

Paurṇamāsī: Why should I care?

Nāndī: How can you talk like that?

Paurṇamāsī: (laughing) This false marriage of Rādhā and Abhimanyu is simply a trick that Yogamāyā has played to cheat Kāṁsa. Rādhā and all the other gopīs are Kṛṣṇa's lovers eternally.

Nāndī: (joyfully) And now that Rādhā has returned to Gokula, you are free of all worries.

Paurṇamāsī: Child, what you say is true. My worry about Kāṁsa is now less, although now I am beginning to worry about Abhimanyu.

Nāndī: Why is that?

Text 14 (c)

paurṇamāsī:

*ballavī-nava-latāsu raṅgiṇaṁ
kṛṣṇa-bhṛṅgaṁ adhigatya matsarī
rādhikā-puraṭa-padminīm ayam
netum icchati punar vanāntaram*

ballavī—of the gopīs; *nava*—young; *latāsu*—among the creepers; *raṅgiṇaṁ*—delighting; *kṛṣṇa*—of Śrī Kṛṣṇa; *bhṛṅgaṁ*—the bumble-bee; *adhigatya*—having discovered; *matsarī*—jealous; *radhikā*—of Śrīmatī Rādhārāṇī; *purāṭa*—golden; *padminīm*—lotus flower; *ayam*—this; *netum*—to lead; *icchati*—desires; *punaḥ*—again; *vana*—Mathurā; *antaram*—within.

Paurṇamāsī: Noticing that the black bumblebee of Kṛṣṇa is fond of playing among the new-flowering vines of the gopīs, Abhimanyu has become jealous. Now he desires to take the golden lotus flower Rādhā to another forest.

Text 15 (a)

*nāndī: tatthavi jo-amā-a jjevva samāhāṇaṁ karispadi
paurṇamāsī: putri, ko jānāti svatantrāyās tasyāś caritam, yadīdṛśe 'rthe
tatāsthāyate.*

tattthavi—someplace; *jo-amā-ā*—the Lord's energy of Yogamāyā; *jjevva*—certainly; *samāhāṇaṁ*—crucial incident; *karissadi*—will create; *putri*—O daughter; *kaḥ*—who?; *jānāti*—understand; *svatantrāyāḥ*—independent; *tasyāḥ*—her; *caritam*—pastime; *yadi*—if; *īdṛśe*—in this way; *arthe*—meaning; *sā*—she; *taṭasthāyate*—stands aloof.

Nāndī: Now Yogamāyā will act.

Paurṇamāsī: Daughter, independent Yogamāyā now stands aloof. Who understands her actions?

Text 15 (b)

nāndī: aṇṇo vā ettha ko 'vi uvā-o tthi jeṇa eso paḍibaddho bhave.

paurṇamāsī: vatse, tatra mayā pratibhuvā bhavantyā yukti-mādhurī-medureṇa vāg-argalena nisargād agambhīro 'yam viṣkambhito 'sti.

nāndī: (saharṣam) bhaavadi, kamsassa go-maṇḍalajjhakkho go-aḍḍhaṇo kaṇhāṇusārīṇā candā-alī-carittena kudo na kuppa-e.

Paurṇamāsī: putri, rāja-kulopalabdhenā gauraveṇa garvito 'yam vyaktam api tan na śraddadhāti.

aṇṇaḥ—another; vā—or; ettha—here; kaḥ vi—something; uvā—remedy; tthi—there is; jena—by which; paḍibaddhaḥ—obstructed; bhavē—may be; vatse—O child; tatra—there; mayā—by me; pratibhuvā—security; bhavantyā—is; yukti—by a stragem; mādhurā—with sweetness; medureṇa—thick; vāk—of words; argalena—by the impediment; nisargāt—spontaneously; agambhīraḥ—shallow; ayam—he; viṣkambhitaḥ—obstructed; asti—is; saharṣam—joyfully; bhaavadi—O respected mother; kamsassa—of Kamsa; go-maṇḍala—of the pasturing ground for the cows; ajjhakkhaḥ—superintendent; go-aḍḍhanaḥ—Govardhana Hill; kaṇha—of Kṛṣṇa; anūsārīṇā—following; candā-alī—of Candrāvalī-gopī; carittena—by the activities; kudaḥ—why?; na—not; kuppa—I; kuppa-i—become angry; putri—O daughter; rāja—of kings; kula—community; upalabdhenā—understood; gauraveṇa—with gravity; garvitaḥ—proud; ayam—this; vyaktam—manifested; api—although; tat—that; na—not; śraddadhāti—believe.

Nāndī: Is there another way to stop him?

Paurṇamāsī: Child, simply by speaking sweet and clever words, I will stop shallow Abhimanyu.

Nāndī: (joyfully) Respected mother, Govardhana Hill is appointed by King Kamsa to watch over the activities in Gokula. Why does he not become angry at Kṛṣṇa for enjoying pastimes with Candrāvalī?

Paurṇamāsī: Daughter, Govardhana hill is very proud. He does not think the king's order very important.

Text 15 (c)

nāndī: kham kaṇhena paḍhamamse saṅgamo samvuto

paurṇamāsī: putri, saṅgame khalu gādhānurāgitaiva dūtī babhūva. mad-udyamānām kevalam ajaniṣṭa piṣṭa-peṣitā

kham—how?; kaṇhena—by Kṛṣṇa; paḍhamamse—on the first day; saṅgamaḥ—meeting; samvutaḥ—occurred; putri—O daughter; saṅgame—full of love; eva—certainly; dūtī—messenger; babhūva—was; mat—my; udyamānām—of efforts; kevalam—exclusive; ajaniṣṭa—produced; piṣṭa-peṣitā—grinding of what has already been ground.

Nāndī: How did Kṛṣṇa and Candrāvalī first meet?

Paurṇamāsī: Daughter, when they first met, they fell deeply in love. For me to do anything more would be to crush what is already powder.

Text 15 (d)

nāndī: ajje, tuha kahaṁ erisī bhā-avisena-bhāvidā gāḍhāṇurā-idā uppaṇṇā, jam appaṇo ahiṭṭha-de-amni aṇuppaṇṇe kaṇhe ujja-iṇīm ujjihi-a paḍham cce-a go-ulam laddhāsi.

paurṇamāsī: putri, guru-pādānām upadeśa-prasādena.

ajje—O revered mother; *tuha*—your; *kahaṁ*—how?; *erisī*—like this; *bhā-a*—love; *visesa*—specific; *bhāvidā*—was; *gāḍha*—intense; *aṇurā-idā*—love; *uppaṇṇā*—produced; *jam*—which; *appaṇaḥ*—of the self; *ahiṭṭha*—worshipable; *de-amni*—deity; *aṇuppaṇṇe*—not manifested; *kaṇhe*—Śrī Kṛṣṇa; *ujja-iṇīm*—the city of Ujjayinī; *ujjihi-a*—having left; *paḍham*—at once; *cce-a*—indeed; *go-ulam*—to Gokula; *laddhā asi*—you attained; *putri*—O daughter; *guru*—of the spiritual master (Nārada); *pādānām*—of the lotus feet; *upadeśa*—of instruction; *prasādena*—by the mercy.

Nāndī: Noble lady, why do you love Kṛṣṇa so deeply that you came to Gokula, leaving Ujjayinī because Kṛṣṇa was not there?

Paurṇamāsī: Daughter, I did it because of the mercy of my guru's advice.

Text 15 (e)

nāndī: ettha vasantīm tumam mahā-bhā-o sandīpaṇī kiṁ kkhu jāṇādi.

paurṇamāsī: atha kim. yatas tena madhumaṅgalābhidhaḥ svaputro mamātra paricaryārtham preṣitaḥ.

ettha—there; *vasantīm*—residing; *tumam*—you; *mahā-bhā-aḥ*—great fortunate; *sandīpaṇī*—Sandīpaṇī Muni; *kiṁ*—does?; *kkhu*—indeed; *jāṇādi*—know; *atha kim*—yes; *yataḥ*—because; *tena*—by him; *madhumaṅgala*—Madhumaṅgala; *abhidhaḥ*—by the name; *sva*—own; *putraḥ*—son; *mama*—my; *atra*—sent.

Nāndī: Does fortunate Sāndīpaṇi Muni know you are here?

Paurṇamāsī: Yes. He sent his son, Madhumaṅgala, to serve me.

Text 15 (f)

nāndī: mahumaṅgalo tu-e suṭṭhu anuggahīdo jaṁ eso nandaṇaṇ-indī-ara-candassa saha-aradā mahūsava ñi-utto.

paurṇamāsī: putri, mama sarvasva-rūpāyā rādhāyāḥ kṛṣṇe 'nurāga-vistārāya tvam ca niyuḥyase.

mahumaṅgalaḥ—Madhumaṅgala; tu-e—by you; suṭṭhu—excellently; anuggahīdaḥ—favored; jaṁ—because; esaḥ—he; nanda—of Nanda Mahārāja; ṇaṇ—of the eyes; indī-ara—lotus flower; candassa—of the moon; saha-aradā—friendship; mahūsava—in a great festival; ni-uttah—engaged; putri—O daughter; mama—my; sarvasva—everything; rūpāyāḥ—form; rādhāyāḥ—of Śrīmatī Rādhārāṇī; kṛṣṇe—for Kṛṣṇa; anurāga—of love; vistārāya—for the expansion; tvam—you; ca—and; niyuḥyase—are enjoined.

Nāndī: You are very kind to Madhumaṅgala. You gave him a great festival of friendship for the lotus-moon that is Nanda's son.

Paurṇamāsī: Daughter, Rādhā is my great treasure. Please help Her fall in love with Kṛṣṇa.

Text 15 (g)

nāndī: (sāhandam) bhaavadi, adibhūmim gado se kaṇhe anurā-o.

paurṇamāsī: katham etal lakṣitam.

nāndī: jadā kahāpasaṅge esā kaṇhatti ṇāmaṁ suṇādi, tadā romāñcidā kampi bhā-am vinda-e.

paurṇamāsī: putri, yuktam idam. tathā hi.

sa-ānandam—joyfully; bhaavadi—O respected mother; adi-bhūmim—highest point; gadaḥ—reached; se—her; kaṇhe—for Kṛṣṇa; anurā-aḥ—love; katham—how?; etal—this; lakṣitam—characterized; jadā—when; kahā—description; pasaṅge—in contact; esā—she; kaṇhatti—of Kṛṣṇa; ṇāmaṁ—name; suṇādi—hears; tadā—then; romāñcidā—with hairs standing upright; kampi—some; putri—O daughter; yuktam—appropriate; idam—this; tathā hi—for this reason.

Nāndī:(joyfully) Noble lady, Rādhā has already climbed to the highest mountaintop of love for Kṛṣṇa.

Paurṇamāsī: How do you know?

Nāndī: Whenever, in the course of an ordinary conversation, She hears the name Kṛṣṇa, the hairs of Her body stand up, and She shows the symptoms of ecstasy.

Paurṇamāsī: Daughter, that is the right response. After all. . .

Text 15 (h)

*tunḍe tāṇḍavinī ratim vitanute tunḍāvalī-labdhaye
karṇa-kroda-kaḍambinī ghaṭayate karṇārbudebhyaḥ sprhām
cetaḥ-prāṅgaṇa-sanginī vijayate sarvendriyānām kṛtim
no jāne janitā kiyabdhir amṛtaiḥ kṛṣṇeti varṇa-dvayī*

tunḍe—in the mouth; *tāṇḍavinī*—dancing; *ratim*—the inspiration; *vitanute*—expands; *tunḍa-āvalī-labdhaye*—to achieve many mouths; *karṇa*—of the ear; *kroda*—in the hole; *kaḍambinī*—sprouting; *ghaṭayate*—causes to appear; *karṇa-arbudebhyaḥ sprhām*—the desire for millions of ears; *cetaḥ-prāṅgaṇa*—in the courtyard of the heart; *sanginī*—being a companion; *vijayate*—conquers; *sarva-indriyānām*—of all the senses; *kṛtim*—the activity; *naḥ*—not; *jāne*—I know; *janitā*—produced; *kiyadbhiḥ*—of what measures by; *amṛtaiḥ*—by nectar; *kṛṣṇa*—the name of Kṛṣṇa; *iti*—thus; *varṇa-dvayī*—the two syllables.

I do not know how much nectar of the two syllables 'Kṛṣ-ṇa' have produced. When the holy name of Kṛṣṇa is chanted, it appears to dance within the mouth. We then desire many, many mouths. When that name enters the holes of the ears, we desire many millions of ears. And when the holy name dances in the courtyard of the heart, it conquers the activities of the mind, and therefore all the senses become inert.*

Text 16 (a)

*nāndī: ajje, dohim lalidā-visāhānim sahīhim saddham rāhā sūram ārāhehi. candā-
alī uṇa pa-umā-sebbā-pahudīhim saddham caṇḍi-am. tā takkemi de-adā-pasā-a-
ṇippādi-o imāṇam īriso kaṇhe anurā-o.*

ajje—O respected mother; *dohim*—by the two of them; *lalidā-visāhānim*—by Lalitā and Viśākhā; *sahīhim*—with the friends; *saddham*—accompanied; *rāhā*—Śrīmatī Rādhārāṇī; *sūram*—the sun-god; *ārāhehi*—worships; *candā-alī*—Candrāvalī; *uṇa*—again; *pa-umā*—Padmā-gopī; *sebbā*—Saibyā-gopī; *pahudīhim*—beginning with; *saddham*—along with; *caṇḍi-am*—the goddess Pārvatī; *tā*—therefore; *takkemi*—I can guess; *de-adā*—of the demigods; *pasā-a*—mercy; *ṇippādi-aḥ*—achieved; *imāṇam*—of them; *īrisoḥ*—in this way; *kaṇhe*—for Kṛṣṇa; *anurā-aḥ*—love.

Nāndī: Noble lady, accompanied by Her friends Lalitā and Viśākhā, Rādhā worshipped the sun-god, and, accompanied by Śaibyā, Padmā and other friends,

Candrāvalī worshipped Pārvatī. I can only guess, that it was by the mercy of these demigods, that these gopīs attained such love for Kṛṣṇa.

Text 16 (b)

paurṇamāsī:

daivata-sevā kevalam

iha vana-yātrānusāriṇī mudrā

vraja-subhruvām tu kṛṣṇe

sahajaḥ premā sa jāgarti

daivata—of the demigods; *sevā*—worship; *kevalam*—only; *iha*—here; *vana*—to the forest; *yātrā*—journey; *anusāriṇī*—following; *mudrā*—mark; *vraja*—of Vraja; *subhruvām*—of the gopīs, whose eyebrows are very beautiful; *tu*—but; *kṛṣṇe*—for Kṛṣṇa; *sahajaḥ*—born at the same time; *premā*—love; *sa*—it; *jāgarti*—awakened.

Paurṇamāsī: Although they went to the forest only to worship the demigods, the beautiful-eyebrowed girls of Vraja found that love for Kṛṣṇa suddenly awakened within them.

Text 17 (a)

nāndī: saccam rāhā-e sāhāvi-am ce-a pimmaṁ tatthavi sahīṇaṁ kosalaṁ uddī-
aṇaṁ.

paurṇamāsī: putri, mad-girā sandīśyatām ālekhyā-vicakṣaṇā viśākhā yatheyaṁ
svaskhī-netrāravindayor ānandanāya nanda-sūnoḥ praticchandaṁ nirmāti.

saccam—truth; *rāhā-e*—of Śrīmatī Rādhārāṇī; *sāhāvi-am*—natural; *ce-a*—certainly; *pimmaṁ*—love; *tatthavi*—nevertheless; *sahīṇaṁ*—of her friends; *kosalaṁ*—good fortune; *uddīpaṇaṁ*—stimulus; *putri*—O daughter; *mat*—my; *girā*—by words; *sandīśyatām*—may be shown; *ālekhyā*—at drawing pictures; *vicakṣaṇā*—expert; *viśākhā*—Viśākhā-gopī; *yathā*—as; *iyam*—she; *sva*—her; *sakhī*—of the friend; *netra*—of the eyes; *aravindayoḥ*—lotus; *ānandanāya*—for the delight; *nanda*—of Nanda Mahārāja; *sūnoḥ*—of the son (Śrī Kṛṣṇa); *praticchandaṁ*—likeness; *nirmāti*—draws.

Nāndī: Rādhā's natural love for Kṛṣṇa made Her friends fortunate.

Paurṇamāsī: Daughter, on my order please ask the skillful artist Viśākhā to draw, for the pleasure of her friend's lotus eyes, a picture of Nanda's son.

Text 17 (b)

*nāndī: jaha āṇavedi bhaavadi.
paurṇamāsī: mayāpi modaka-vṛnda-dānāpadeśād vṛndāṭavī-madhyam āsādyā
rādheti maṅgalākṣara-mādhuryeṇa mādhaba-karṇayor dvandvam ānandīyam.*

jaha—as; *āṇavedi*—order; *bhaavadi*—you; *mayā*—by me; *api*—even; *modaka*—candies; *vṛnda*—a multitude; *dāna*—giving; *apadeśāt*—on the pretext; *vṛndā-āṭavī*—of the forest of Vṛndāvana; *madhyam*—the middle; *āsāya*—having arrived; *rādhā*—Rādhā; *iti*—thus; *maṅgala*—auspicious; *akṣara*—syllables; *mādhuryeṇa*—with the sweetness; *mādhava*—of Mādhava; *karṇayoḥ*—of the ears; *dvandvam*—pair; *ānandīyam*—I may delight.

Nāndī: As the noble lady orders.

Paurṇamāsī: Then, on the pretext of carrying a gift of modaka candies, I will enter Vṛndāvana forest and delight Kṛṣṇa's ears with the sweetness of the two auspicious syllables 'Rādhā'.

Text 17 (c)

*nāndī: ajje, pekkha eso rāma-mahumaṅgala-siridāma-pahudīhim saha-arehim
saddham go-ulādo nikkami-a vundāvanam gacchanto kaṇho siṇiddhehim
pidarehim jaso-ānandehim lālija-i*

ajje—O respected mother; *pekkha*—just see; *esah*—He; *rāma*—by Lord Balarāma; *mahumaṅgala*—and Madhumaṅgala; *siridāma*—and Śrīdāmā; *pahudīhim*—and others; *saha-arehim*—with friends; *saddham*—accompanied; *go-ulādaḥ*—from Gokula; *nikkami-a*—having left; *vundāvanam*—Vṛndāvana; *gacchantah*—going; *kaṇhaḥ*—Kṛṣṇa; *siṇiddhehim*—affectionate; *pidarehim*—by His parents; *jaso-ā*—Yaśodā; *nandehim*—and Nanda; *lālija-i*—is fondled.

Nāndī: Noble lady, look! Accompanied by Balarāma, Madhumaṅgala, Śrīdāmā, and a host of friends, and embraced by affectionate Nanda and Yaśodā, His parents, Kṛṣṇa now goes from Gokula to Vṛndāvana forest.

Text 17 (d)

paurṇamāsī: (vilokya saharṣam.)

*ayam nayana-daṇḍita-pravara-puṇḍarīka-prabhāḥ
prabhāti nava-jāguda-dyuti-viḍambi-pitāmbaraḥ
aranyaja-parīṣkriyā-damita-divya-veśādarō
harin-māṇi-manohara-dyutibhir ujjvalāṅgo hariḥ*

vilokya—seeing; *esa*—with; *harsam*—joy; *ayam*—this; *nayana*—by whose beautiful eyes; *daṇḍita*—defeated; *pravara*—best; *puṇḍarīka-prabhāḥ*—the luster of the white lotus flower; *prabhāti*—looks beautiful; *nava-jāguda-dyuti*—the brilliance of newly painted kuṅkuma; *viḍambi*—deriding; *pīta-ambaraḥ*— whose yellow dress; *aranyaja*—picked up from the forest; *parīṣkriyā*—by whose ornaments; *damita*—subdued; *divya-veśa-ādarāḥ*—the hankering for first-class dress; *harin-māṇi*—of emeralds; *manohara*—mind-attracting; *dyutibhiḥ*—with splendor; *ujjvala-aṅgaḥ*—whose beautiful body; *hariḥ*—the Supreme Personality of Godhead.

Paurṇamāsī: (joyfully looking at Kṛṣṇa) The beauty of Kṛṣṇa's eyes surpasses the beauty of white lotus flowers, His yellow garments surpass the brilliance of fresh decorations of kuṅkuma, His ornaments of selected forest flowers surpass the hankering for the best of garments, and His bodily beauty possesses mind-attracting splendor greater than the jewels known as marakata-māṇi (emeralds).'

Text 17 (e)

*tad aham modaka-sampādanāya gaccheyam. tvam viśākhām yāhi.
(iti niṣkrānte)*

tat—therefore; *aham*—I; *modaka*—of candies; *sampādanāya*—for giving; *gaccheyam*—will go; *tvam*—you; *viśākhām*—to Viśākhā-gopī; *yāhi*—please go; *iti*—thus; *niṣkrānte*—they exit.

I will go to deliver the modaka candies. You go to Viśākhā.

(They exit)

Scene 2

Text 18

(*tataḥ praviśati yathā-nirdiṣṭaḥ kṛṣṇaḥ.*)

Śrī Kṛṣṇaḥ: (*purastād avalokya sānandam*)

śreṇī-bhūta-vapuḥ-śriyām abhimukhe gomaṇḍalīnām kramād
āsām sphāṭika-gaṇḍa-śaila-patalī-pāṇḍū-tviṣām vyājataḥ
śāṅke jñāta-guṇā purandara-purāt caskanda mandākinī
vṛndāraṇya-vihāri-dhanya-yamunā-sevā-pramodārthinī

tataḥ—then; *praviśati*—enters; *yathā-nirdiṣṭaḥ*—as described; *kṛṣṇaḥ*—Śrī Kṛṣṇa; *śrī-kṛṣṇa*—Śrī Kṛṣṇa; *purastāt*—ahead; *avalokya*—looking; *sa-ānandam*—with happiness; *śreṇī-bhūta*—multitudes; *vapuḥ*—of forms; *śriyām*—of the beauty; *abhimukhe*—in the presence; *gaḥ*—of cows; *maṇḍalīnām*—of the multitudes; *kramāt*—in order; *āsām*—of them; *sphāṭika*—crystal; *gaṇḍa*—side; *śaila-patalī*—of mountains; *pāṇḍu*—white; *tviṣām*—of the luster; *vyājataḥ*—having the appearance; *śāṅke*—I think; *jñāta*—understood; *guṇā*—qualities; *purandara*—of Indra; *purāt*—from the city; *caskanda*—has descended; *mandākinī*—the celestial Ganges; *vṛndāraṇya*—in the forest of Vṛndāvana; *vihāri*—performing pastimes; *dhanya*—auspicious; *yamunā*—of the Yamunā river; *sevā*—service; *pramoda*—delight; *arthinī*—for the purpose.

(Kṛṣṇa, as previously described, enters)

Kṛṣṇa: (Looking ahead, He joyfully says) I think a host of crystal mountains, pretending to be these beautiful cows, has come here. Or perhaps it is the Mandākinī Gaṅgā River from the city of Indra that has come, disguised as these cows, to please and serve the glorious Yamunā River that now plays in Vṛndāvana.

Text 19

nanda: vatsa, sādhu varṇitam. kintu goṣṭha-lakṣmīr api prṣṭhataḥ prekṣyatām iti. (parāvṛtya)

viśālair goṣālair bahu-śikhara-śākhā-vitatibhiḥ
parītaiḥ sambādhi-kṛta-savidham ambhodhi-gahanam
samṛddhām āgovardhana-kaṭakam ākāliya-hradam
śriyam bibhrad-goṣṭham sphurati paritas tāvakam idam

nandaḥ—Nanda Mahārāja; *vatsa*—O child; *sādhu*—very well; *varṇitam*—it has

been described; *kintu*—but; *goṣṭha*—of the pasturing grounds; *lakṣmīḥ*—the opulence; *api*—even; *prṣṭhataḥ*—behind us; *prekṣyatām*—may be seen; *iti*—thus; *parāvṛtya*—having turned; *viśālaiḥ*—large; *gośālaiḥ*—homes for the cows and cowherds; *bahu*—many; *sikhara*—spires; *śākhā*—and wings; *vitatibhiḥ*—with multitudes; *parītaiḥ*—surrounded; *sambādhi-kṛta*—abounding; *savidham*—near; *ambhodhi*—as the ocean; *gahanam*—deep; *saṃṛddhām*—opulence; *āgovardhana*—up to Govardhana; *kaṭakam*—the side; *ākāliya*—up to Kāliya; *hradam*—lake; *śriyam*—beauty; *bibhrat*—holding; *goṣṭham*—pasture; *sphurati*—appears very splendid; *parītaḥ*—all around; *tāvakam*—you; *idam*—this.

Nanda: Child, You speak well. Look behind us at the beauty of Vraja. (He turns around.) From Govardhana to Kāliya Lake, Your land of Vraja is very beautiful, like a great ocean of beauty glorious with many palaces and gośālas.

Text 20 (a)

kṛṣṇaḥ: sakhe madhumaṅgala, dūram anuyāto 'smi tātena. tad avilambam sārdham goṣṭham praviśyatām.

Yaśodā: jāda, kimti avaraṇhe vi goṭṭham sumarasi. jam paramādareṇa ma-e randhidā-im paccāham sī-alihonti mitṭhaṇṇā-im.

sakhe—O friend; *madhumaṅgala*—Madhumaṅgala; *dūram*—from a great distance; *anuyātaḥ*—followed; *asmi*—I am; *tātena*—by My father; *tat*—therefore; *avilambam*—without delay; *ambayā*—by my mother; *sārdham*—accompanied; *goṣṭham*—Vṛndāvana; *praviśyatām*—should be entered; *jāda*—O son; *kim ti*—why?; *avaraṇhe*—in the afternoon; *vi*—even; *goṭṭham*—Vṛndavana; *na*—not; *sumarasi*—you remember; *jam*—because; *parama*—supreme; *ādareṇa*—with care; *ma-e*—by me; *randhitā-im*—cooked; *paccāham*—every day; *sī-alihonti*—become cold; *mitṭha*—palatable; *annā-im*—foodstuffs.

Kṛṣṇa: Friend Madhumaṅgala, My father and mother have come to Me from far away. I should quickly go to Vraja Village with My mother.

Yaśodā: Son, why did You not remember to come home in the afternoon? The delicious lunch I carefully cooked is growing cold.

Text 20 (b)

Madhumaṅgalaḥ: go-ulessari, suṇāhi. (iti sankṛtena) gobhyaḥ śape kim api dūsāṇam asya nāsti (iti vāg-upakrame kṛṣṇaḥ sasneham enaṁ paśyati.)

Madhumaṅgalaḥ: tābhir yad eṣa rabhasād abhikṛṣyamāṇaḥ kuñjam viśaty adhika-

keli-kalotsukābhiḥ (iti vag-asamaptau)

go-ula—of Gokula; *īssari*—O queen (Yaśodā); *suṇāhi*—please listen; *iti*—thus; *sanskṛtena*—in Sanskrit; *gobhyaḥ*—cows; *śape*—I promise; *kim api*—some; *dūṣaṇam*—fault; *asya*—His; *na*—not; *asti*—is; *iti*—thus; *vāk*—of the speech; *upakrame*—from the beginning; *kṛṣṇaḥ*—Śrī Kṛṣṇa; *sa*—with; *sneham*—affection; *enam*—at him; *paśyati*—glances; *tābhiḥ*—by them (the gopīs); *yat*—because; *eśaḥ*—He; *rabhasāt*—joyfully; *abhikṛśyamāṇaḥ*—enchanted; *kuñjam*—the grove; *viśati*—enters; *adhika*—further; *keli*—pastimes; *kalā*—art; *utsukābhiḥ*—eager; *iti*—thus; *vāk*—speech; *asamāptau*—in the uncompleted state.

Madhumaṅgala: (At the beginning of this speech, Kṛṣṇa affectionately glances at Madhumaṅgala.) O queen of Gokula, please listen. I swear on the cows that Kṛṣṇa is not at fault. He stays in the forest because He is attracted by all the playful girls... (Madhumaṅgala's speech remains unfinished.)

Text 20 (c)

kṛṣṇaḥ: (sāpatrapam ātmagatam)- vyaktam eṣa bālīṣo ballavībhir iti vakṣyati. tad enam samjñāyā nivārayāmi. (iti śirastiro dhūnayati.)

Madhumaṅgalaḥ: bho vaasa, kimti me nivārasi jam ṇiccidam ajja ajjāyā aggado edam viṇṇavissam.

kṛṣṇaḥ: (svagatam) hanta, lajjā-jāle jālma-dhiyāham patito 'smi.

Madhumaṅgalaḥ: pītāmbaras tvaritam amba suhṛd-ghaṭābhiḥ.

sāpatrapam ātmagatam—embarrassed; *vyaktam*—manifested; *eṣaḥ*—this; *bālīṣaḥ*—fool; *ballavībhiḥ*—with the gopīs; *iti*—thus; *vakṣyati*—will speak; *tat*—therefore; *enam*—to him; *samjñāyā*—with intelligence; *nivārayāmi*—I will stop; *iti*—thus; *śiraḥ*—head; *tiraḥ*—bent; *dhūnayati*—He shakes; *bhoḥ*—O; *vaassa*—friend; *kimti*—why?; *me*—to Me; *nivāresi*—do you obstruct; *jam*—which; *ṇiccidam*—clearly; *ajja*—now; *ajjāyā*—of Your pious mother; *aggadaḥ*—in the presence; *edam*—this; *viṇṇavissam*—I will inform; *svagatam*—speaking to Himself; *hanta*—alas; *lajjā*—of embarrassment; *jāle*—in a network; *jālma*—inconsiderate; *dhiyā*—because of intelligence; *aham*—I; *patitaḥ*—fallen; *asmi*—am; *pīta*—yellow; *ambaraḥ*—garments; *tvaritam*—quickly gone; *amba*—O mother; *suhṛt*—of His friends; *ghaṭābhiḥ*—with multitudes.

Kṛṣṇa: (embarrassed, He says in an aside) This fool will describe My pastimes with the gopīs. I must signal him to stop.

Madhumaṅgala: O friend, why do You stop me as I speak to Your saintly mother?

Kṛṣṇa: (aside) Alas, because of this fool I have fallen into a trap of embarrassment.

Madhumaṅgala: Dear mother, what I meant was: Kṛṣṇa, who wears yellow garments, stays in the forest to play with His friends, the cowherd boys.

Text 21 (a)

Kṛṣṇaḥ: (sānandam ātmagatam) katham anyad evāśya hṛd-gatam.

Yaśodā: vaccha mahumaṅgala, saccam lalidā-pahudī-o ova-vāli-ā-o maha idam kahenti tā ḍimbha-e hadamhi.

sānandam ātmagatam—joyful; *katham*—how?; *anyat*—else; *eva*—certainly; *asya*—of him; *hṛt-gatam*—intention; *vaccha*—O child; *mahumaṅgala*—Madhumaṅgala; *saccam*—truth; *lalidā*—Lalitā-gopī; *pahudī-aḥ*—and the others; *ova-vāli-ā-aḥ*—gopīs; *a*—and; *maha*—my; *idam*—this; *kanhenti*—describe; *tā*—therefore; *ḍimbha-e*—by the boys; *hadamhi*—I am distressed.

Kṛṣṇa: (joyful, He says in an aside) How can any other desire stay in My heart?

Yaśodā: Child Madhumaṅgala, it is true. Lalitā and the other gopīs all tell me: 'Those boys harass us'.

Text 21 (b)

nandaḥ: kuṭumbini, kaccid anurūpā nirūpitāsti gokule kācid bālikā yām udvāhayāmo vatsam.

yaśodā: ajja, duddha-muhassa vacchassa dāṇim ko kkhu uvvāhā-osaro.

madhumaṅgalaḥ: (apavārya) vaassa, saccam duddha-muho 'si jam duddha-luddhā-im gova-kisorī-sahassā-im tujjha muham pi-anti.

(kṛṣṇaḥ smitam karoti.)

kuṭumbini—my dear wife; *kaccit*—is there; *anurūpā*—suitable; *nirūpitā asti*—is found; *gokule*—in Gokula; *kācit*—some; *bālikā*—young girl; *yām*—to whom; *udvāhayāmaḥ*—we will marry off; *vatsam*—this boy; *ajja*—O pious husband; *duddha-muhassa*—of this small child accustomed to drink milk; *vacchassa*—of the child; *dāṇim*—now; *kaḥ*—how?; *kkhu*—indeed; *uvvāhā-osaraḥ*—the proper time for marriage; *apavārya*—aside; *vaassa*—O friend; *saccam*—in truth; *duddha-muhaḥ asi*—You are a small child accustomed to drink milk; *jam*—which; *duddha-luddhā-im*—desiring to drink the milk; *gova-kisorī*—of young gopīs; *sahassā*—thousands; *tujjha*—Your; *muham*—lips; *pi-anti*—drink; *kṛṣṇaḥ*—Kṛṣṇa; *smitam karoti*—smiles.

Nanda: Wife, in Gokula is there a suitable young girl we can marry to this boy?
Yaśodā: Noble master, He is only a little boy. The milk is still in His mouth. Is this the right time to marry Him?

Madhumaṅgala: (to Kṛṣṇa, aside) Friend, it is true that You have milk in Your mouth. Still, thousands of teenage gopīs, greedy after that milk, drink from Your mouth.

Text 21 (c)

nandaḥ: vatsa, paśya paśya

*ahaha kamala-gandher atra saundarya-vṛnde
vinihita-nayaneyaṁ tvan-mukhendor mukunda
kuca-kalaśa-mukhābhyām ambara-knopam ambā
tava muhur atiharṣād varṣati kṣīra-dhārām*

vatsa—O child; *paśya*—see; *paśya*—see; *ahaha*—O!; *kamala*—of the lotus flowers; *gandheḥ*—of the fragrance; *atra*—here; *saundarya*—of beauty; *vṛnde*—abundance; *vinihita*—placed; *nayanā*—eyes; *ayam*—she; *tvat*—Your; *mukha*—of the face; *indoḥ*—of the moon; *mukunda*—O Mukunda; *kuca*—breasts; *kalaśa*—water pots; *mukhābhyām*—from the face; *ambara*—garments; *knopam*—moistened; *ambā*—mother; *tava*—Your; *muhur*—constantly; *ati-harṣāt*—from great joy; *varṣati*—rains; *kṣīra*—of milk; *dhārām*—shower.

Nanda: Child, look! Look! O Mukunda fragrant like a lotus flower, her eyes resting in the handsomeness of Your moonlike face, again and again Your mother showers her garments with the milk flowing from her waterpot breasts.

Text 22

(iti śrī-kṛṣṇam ālīngya sānanadam)

*jita-candra-parāga-candrikā-
naladendīvara-candana-śriyam
parito mayi śaitya-mādhurīm
vahati sparśa-mahotsavas tava*

iti—thus; *śrī-kṛṣṇam*—Kṛṣṇa; *ālīngya*—embracing; *sa-ānandam*—joyfully; *jit*—conquered; *candra-parāga*—of camphor; *candrikā*—moonlight; *nalada*—of the cooling nalada root; *indīvara*—of the blue lotus flower; *candana*—of sandalwood;

śriyam—beauty; *paritaḥ*—everywhere; *mayi*—on me; *śaitya*—of coolness; *mādhurīm*—pleasantness; *vahati*—carries; *sparsa*—of touch; *maha-utsavaḥ*—great festival; *tava*—Your.

(Nanda joyfully embraces Kṛṣṇa) O Kṛṣṇa, the great festival of Your touch brings to me a cool sweetness that defeats camphor, moonlight, nalada roots, lotus flowers, and sandal paste.

Text 23 (a)

kṛṣṇaḥ: tāta, bubhuksākṛṣṭam api mat-pratīkṣayā svayam tastambhe go-kadambakam tan nivartetām tatra-bhavantau.

nandaḥ: yathāha vatsaḥ (iti sasneham kṛṣṇam avalokyan sabhāryo niṣkrāntaḥ.)

tāta—O father; *bubhuksā*—by hunger; *ākṛṣṭam*—attracted; *api*—although; *mat*—my; *pratīkṣayā*—with expectation; *svayam*—personally; *tastambhe*—stood still; *gaḥ*—of the cows; *kadambakam*—multitude; *tat*—therefore; *nivartetām*—should turn back; *tatra*—there; *bhavantau*—you; *yathā*—as; *āha*—spoken; *vatsaḥ*—the child; *iti*—thus; *sa-sneham*—with affection; *kṛṣṇam*—Kṛṣṇa; *avalokyan*—looking at; *sa*—with; *bhāryaḥ*—his wife; *niṣkrāntaḥ*—he leaves.

Kṛṣṇa: Father, pulled by hunger, the cows wait for Me. Please return home.

Nanda: As the child says. (Affectionately gazing at Kṛṣṇa, Nanda and Yāsodā exit.)

Text 23 (b)

kṛṣṇaḥ: (puro 'valokya)

*sugandhau mākanda-prakara-makarandasya madhure
vinisyande vandi-kṛta-madhupa-vṛndam muhur idam
kṛtāndolaṁ mandonnatibhir anilaiś candana-girer
mamānandam vṛndā-vipinam atulaṁ tundilayati*

purāḥ—ahead; *avalokya*—looking; *su-gandhau*—in the fragrance; *mākanda-prakara*—of the bunches of mango buds; *makarandasya*—of the honey; *madhure*—sweet; *vinisyande*—in the oozing; *vandi-kṛta*—grouped together; *madhupa-vṛndam*—bumblebees; *muhur*—again and again; *idam*—this; *kṛta-andolaṁ*—agitated; *manda-unnatibhiḥ*—moving softly; *anilaiḥ*—by the breezes; *candana-gireḥ*—from the Malaya Hills; *mama*—My; *ānandam*—pleasure; *vṛndā-vipinam*—

the forest of Vṛndāvana; *atulam*—very much; *tundilayati*—increases more and more.

Kṛṣṇa: (looking ahead) The sweet, fragrant honey oozing from newly grown mango buds is again and again attracting groups of bumblebees, and this forest is trembling in the softly moving breezes from the Malaya Hills, which are full of sandalwood trees. Thus the forest of Vṛndāvana is increasing My transcendental pleasure.*

Text 24

rāmaḥ: śrīdāman, paśya paśya.

*vṛndāvanam divya-latā-parītam
latāś ca puṣpa-sphuritāgra-bhājah
puṣpāṇi ca sphīta-madhu-vratāni
madhu-vratāś ca śruti-hāri-gītāḥ*

śrīdāman—O Śrīdāmā; *paśya*—look; *paśya*—look; *vṛndāvanam*—the forest of Vṛndāvana; *divya-latā-parītam*—surrounded by transcendental creepers; *latāḥ ca*—and the creepers; *puṣpa*—by flowers; *sphurita*—distinguished; *agra-bhājah*—possessing ends; *puṣpāṇi*—the flowers; *ca*—and; *sphīta-madhu-vratāni*—having many maddened bumblebees; *madhu-vratāḥ*—the bumblebees; *ca*—and; *śruti-hāri-gītāḥ*—whose songs defeat the Vedic hymns and are pleasing to the ear.

Rāma: My dear friend Śrīdāmā, see how this forest of Vṛndāvana is full of transcendental creepers and trees. The tops of the creepers are full of flowers, and intoxicated bumblebees are buzzing around them, humming songs that please the ear and surpass even the Vedic hymns.*

Text 25 (a)

*kṛṣṇaḥ: sakhe madhumaṅgala, bhavad-vidhānām āsatti-śamsibhir vaṁśī-gītair
ānandayāmi vṛndāṭavī-vāstavyḥ. (ity adhare veṇuṁ vinyasyati.)
rāmaḥ: (sāścaryam) hanta, paraspara-viparyasta-svabhāvānām api bhāvānām
dharma-viparyayaḥ paśyata.*

sakhe—O friend; *madhumaṅgala*—Madhumaṅgala; *bhavat*—you; *vidhānām*—of those who are like; *āsatti*—nearby; *śamsibhiḥ*—sounding; *vaṁśī*—of the flute; *gītaiḥ*—with the songs; *ānandayāmi*—I delight; *vṛndā-āṭavī*—of the forest of

Vṛndāvna; vāstavyān—inhabitants; *iti*—thus; *adhare*—to His lips; *veṇum*—the flute; *vinyasyati*—He places; *sa*—with; *aścaryam*—wonder; *hanta*—O; *paraspara*—mutual; *viparyasta*—opposite; *svabhāvānām*—of natures; *api*—even; *bhāvānām*—of objects; *dharma*—nature; *viparyayaḥ*—reverted; *paśyata*—just see.

Kṛṣṇa: Friend Madhumaṅgala, staying here with you and the others, I will delight creatures of Vṛndāvana forest, with the sound of My flute. (Kṛṣṇa places the flute to His lips.)

Rāma: (with wonder) Look! They are becoming the opposite of what they were!

Text 25 (b)

jāta-stambhatayā payāmsi saritām kāṭhinyam āpedire
grāvāṇo drava-bhāva-saṁvalanataḥ sākṣād amī mārḍavam
sthairyam vepathunā jahur muhur agāj jādyāt gatiṁ jaṅgamām
vaṁsīm cumbati hanta yāmuna-taṭī-kṛḍā-kuṭumbe harau

jāta—produced; *stambhatayā*—with the state of being stunned; *payāmsi*—waters; *saritām*—of the streams; *kāṭhinyam*—stiffness; *āpedire*—attained; *grāvāṇaḥ*—stones; *drava*—fluid; *bhāva*—nature; *saṁvalanataḥ*—from the contact; *sākṣāt*—immobility; *vepathunā*—by trembling; *jahuḥ*—abandon; *muhuḥ*—at once; *agāt*—from the mountain; *jādyāt*—from the stiffness; *gatiṁ*—movement; *jaṅgamām*—moving; *vaṁsīm*—flute; *cumbati*—when He touches to His lips; *hanta*—indeed; *yāmuna*—of the Yāmuna river; *taṭī*—on the bank; *kṛḍā-kuṭumbe*—who performs many pastimes; *harau*—Lord Hari.

When Kṛṣṇa, playing by the Yamunā's bank, kisses His flute, the waters of the streams become stunned and solid, the rocks become soft and melt, and the mountains, no longer standing still, tremble and walk about.

Text 26

madhumaṅgala: hī hī accari-am

pa-uradara-galanda-cchīra-kalloliṇīhim
ṇa-a-kusuma-ladāṇaṁ hanta so-am kuṇanti
pivi-a mahura-vaṁsī-ṇāda-pi-usa-pūraṁ
phura-i garu-a-saukkha-tthambhidā dheṇu-pattī

hī—O; *hī*—O; *accari-am*—how wonderful; *galanda*—trickling; *pa-uradare*—very

abundant; *cchīra*—of milk; *kalloliṇīhim*—with waves; *na-a*—fresh; *kusuma*—of flowers; *ladāṇam*—of creepers; *hanta*—O; *so-am*—sprinkling; *kuṇantī*—performing; *pivi-a*—having drunk; *mahura*—sweet; *vaṁśī*—of the flute; *ṇāda*—of the sound; *pi-usa*—of nectar; *pūram*—river; *phura-i*—is manifested; *garu-a*—intense; *saukkha*—with happiness; *tthambhidā*—stunned; *dheṇu*—of cows; *pattī*—multitude.

Madhumāṅgala: Oh! Oh! Wonderful! Drinking flood of nectar that is sweet sound of Kṛṣṇa's flute, the cows are stunned with bliss. Now they are all sprinkling the flowers with great flowing waves of milk.

Text 27 (a)

(*iti kṛṣṇam hastena cālayan*) *bho pi-a-vaassa, kīsa ṇimbbharam gāvā-esi. edā-e cce-a veṇu-jādī-e esā ummādi-ā pa-idī. ettha uṇa ṇimittamettam kkhū tumam.*

iti—thus; *kṛṣṇam*—Śrī Kṛṣṇa; *hastena*—by the hand; *cālayan*—leads; *bhaḥ*—O Lord; *pi-a*—dear; *vaassa*—friend; *kasi*—from what?; *ṇimbbharam*—greatly; *gāvā-esi*—are You so proud; *edā-e*—of it; *cce-a*—certainly; *veṇu*—of bamboos; *jādī-e*—of the family; *esā*—she; *ummādi-ā*—intoxicating; *pa-idī*—energy; *ettha*—here; *uṇa*—again; *nimitta*—instrument; *mettam*—only; *kkhū*—indeed; *tumam*—you.

(With a hand He pushes Kṛṣṇa.) Dear friend, why be proud? By its very nature, this flute makes everyone wild with bliss. You are only the flute's helper.

Text 27 (b)

(*ākāṣe*)

*rundhann ambu-bhṛtaś camatkṛti-param kurvan muhus tumburum
dhyānād antarayan sanandana-mukhān vismāpayan vedhasam
autsukyāvalibhir balim caṭulayan bhogīndram āghūrṇayan
bhindann aṇḍa-kaṭāha-bhitim abhito babhrāma vaṁśī-dhvaniḥ*

rundhan—blocking; *ambu-bhṛtaḥ*—the clouds bearing rain; *camatkṛti-param*—full of wonder; *kurvan*—making; *muhuḥ*—at every moment; *tumburum*—the King of the Gandharvas, Tumburu; *dhyānāt*—from meditation; *antarayan*—disturbing; *sanandana-mukhān*—the great saintly persons headed by Sanandana; *vismāpayan*—causing wonder; *vedhasam*—even to Lord Brahmā; *autsukya-āvalibhiḥ*—with thoughts of curiosity; *balim*—King Bali; *caṭulayan*—agitating; *bhogi-indram*—the

King of the Nāgas; *āghūrṇayan*—whirling around; *bhīndan*—penetrating; *aṇḍa-kaṭāha-bhitim*—the strong coverings of the universe; *abhitah*—all around; *babhrāma*—circulated; *vaṁśī-dhvaniḥ*—the transcendental vibration of the flute.

(A voice in the sky): The transcendental vibration of Kṛṣṇa's flute blocked the movements of the rain clouds, struck the Gandharvas full of wonder, and agitated the meditation of great saintly persons like Sanaka and Sananda. It created wonder in Lord Brahmā, wrought intense curiosity that agitated the mind of Bali Mahārāja, who was otherwise firmly fixed, made Mahārāja Ananta, the carrier of the planets, whirl around, and penetrated the strong coverings of the universe. Thus the sound of the flute in the hands of Kṛṣṇa created a wonderful situation.*

Text 28 (a)

rāmaḥ: (saharṣam. ūrdhvam avalokya svagatam) katham meghāntarito 'yaṁ surarṣiḥ padyam upaviṇayām āsa. (punar ākāśe kalakalaḥ) madhumaṅgalaḥ: (ūrdhvam avalokya. sabhayam) abbamhaṇṇaṁ abbamhaṇṇaṁ. bho bho, palā-amha palā-amha. Śrīdāmā: vā-ula. kimti niraggalaṁ palavasi.

sa—with; *harṣam*—joy; *ūrdhvam*—upwards; *avalokya*—looking; *svagatam*—aside; *katham*—how?; *megha*—clouds; *antaritah*—within; *ayaṁ*—this; *sura-rṣiḥ*—Nārada, the sage among the demigods; *padyam*—verse; *upaviṇayām āsa*—playing upon the vīṇā; *punah*—again; *ākāśe*—in the sky; *kalakalaḥ*—a rumbling sound; *ūrdhvam*—upwards; *avalokya*—looking; *sa*—with; *bhayam*—fear; *abbamhaṇṇam*—help!; *abbamhaṇṇam*—help!; *bho bhaḥ*—O! O!; *palā-amha*—let us flee; *palā-amha*—let us flee; *vā-ula*—O crazy fellow; *kimti*—why?; *niraggalaṁ*—without restraint; *palavasi*—you are speaking foolishly.

Rāma: (Looking up, He happily says to Himself) Why does Nārada, hiding in the clouds, recite poetry and play his vīṇā?

(A soft and indistinct sound is again manifest in the sky.)

Madhumaṅgala: (looking up, frightened) Help! Help! Run away! Run away!

Śrīdāmā: Fool, why do you speak all this nonsense?

Text 28 (b)

Madhumaṅgalaḥ: (ūrdhvam avalokya. sabhayam) are mukkha go-āli-ā, kim na pekkhasi. eso samāruḍha-haṁso ṇaggeṇa bhu-aṅga-dhāriṇā keṇavi vedāleṇa saddham ca-ummuho ko vi jakkho rakkhaso vā ā-acchadi. (punar vīkṣya sotkampam.) hī

māṇahe, ede a acchihim pūrida-savvaṅgaṃ kām̐pi dāṇaam̐ aggekadu-a avare asurā gaṇam̐ ākkamandi. tā saṃkemi hada-kāmsassa kimkarā huvissandi. (iti satrāsam̐ kṛṣṇa-kakṣāntare śiras tirayati.)

ūrdhvam—upwards; *avalokya*—looking; *sa*—with; *bhayam*—fear; *are*—O!; *mukkha*—fool; *go-āli-ā*—cowherd boy; *kim*—do?; *ṇa*—not; *pekkhasi*—you see; *esaḥ*—he; *samāruḍha*—ascended; *haṃsaḥ*—swan; *ṇaggeṇa*—naked; *bhu-aṅga*—snake; *dhāriṇā*—holding; *kenavi*—by someone; *vedāleṇa*—ghost; *saddham*—accompanied; *ca-ummuhaḥ*—who has four heads; *ko yi*—someone; *jakkhaḥ*—Yakṣa; *rakkhasaḥ*—demon; *vā*—or; *ā-acchadi*—is coming; *punaḥ*—again; *vikṣya*—looking; *sa*—with; *utkampam*—trembling; *hī*—O!; *māṇane*—we consider; *ede*—these; *a*—and; *acchihim*—with eyes; *pūrida*—filled; *savva-entire*; *aṅgaṃ*—body; *kām̐pi*—someone; *dāṇamaam*—demon; *agge-kadu-a*—having placed in front; *avare*—others; *asurā*—demons; *gaṇam*—the sky; *ākkamandi*—will enter; *tā*—that; *saṃkemi*—I believe; *hada*—dead; *kāmsassa*—of Kāmsa; *kimkarā*—servants; *huvissandi*—will become; *iti*—thus; *sa*—with; *trāsam*—fear; *kṛṣṇa*—of Kṛṣṇa; *kakṣa*—on the side; *śiraḥ*—head; *tirayati*—conceals.

Madhumaṅgala: (frightened, looking upwards) Foolish gopa, don't you see? Riding on a swan, and accompanied by a naked ghost grabbing many snakes, a four-headed yakṣa or rākṣasa approaches us.

(Madhumaṅgala looks again and trembles). Let by that demon whose body is covered by eyes, all those demons are about to attack us from the sky. That's what I think. I think they are all about to become Kāmsa's servants.

(Frightened Madhumaṅgala hides, placing his head behind Kṛṣṇa.)

Text 28 (c)

kṛṣṇaḥ: (svagatam) katham ete veṇu-nāda-mādhurībhir ākṛṣṭāḥ payoda-vīthīm avagāhante diśām adhīśāḥ. (iti punar veṇum kvaṇayati).

svagatam—aside; *katham*—how?; *ete*—these; *veṇu*—of the flute; *nāda*—of the sound; *mādhurībhiḥ*—by the sweetness; *ākṛṣṭāḥ*—attracted; *payoda*—of clouds; *vīthīm*—multitude; *avagāhante*—enter deeply; *diśām*—of the directions; *adhīśāḥ*—controllers; *iti*—thus; *punaḥ*—again; *veṇum*—the flute; *kvaṇayati*—He plays.

Kṛṣṇa: (aside) Why, attracted by the sweetness of the flute-music, do the kings of the directions now hide in the clouds?

(Kṛṣṇa again plays the flute.)

Text 28 (d)

madhumaṅgalaḥ: (vilokya socchvāsam ātmagatam) ede duṭṭha-dāṇa-ā vaassassa veṇu-sadda-metteṇa vimhalā bhavi-a sajjhasena mujjhanti. tā jī-ido mhi. (iti sātopam parikramya prakāśam.) re re duṭṭhā asurā, ciṭṭhada. eso haṃ sāveṇa cāveṇa vā tumhāṇaṃ muṇḍā-im khaṇḍemi. (iti daṇḍam udyamya muhur ūrdhvaṃ kūrdati.)

vilokya—seeing; *sa*—with; *ucchvāsam*—a deep breath; *ātmagatam*—attained; *ede*—these; *duṭṭha*—wicked; *dāṇa-ā*—demons; *vaassassa*—of the friend; *veṇu*—of the flute; *sadda*—of the sound; *metteṇa*—by only; *vimhalā*—agitated; *bhavi-a*—having become; *sajjhasena*—with fear; *mujjhanti*—become bewildered; *tā*—therefore; *jī*—alive; *mhi*—I am; *iti*—thus; *sa*—with; *ātopam*—pride; *parikramya*—strutting about; *prakāśam*—openly; *re re*—O! O!; *duṭṭhā*—wicked; *asurā*—demons; *ciṭṭhada ciṭṭhada*—stand! Stand!; *esaḥ*—he; *haṃ*—I; *sāveṇa*—by the curse; *cāveṇa*—by the bow; *vā*—or; *tumhāṇaṃ*—your; *muṇḍā-im*—bald heads; *khaṇḍemi*—I will crush; *iti*—thus; *daṇḍam*—a stick; *udyamya*—shaking; *muhuh*—for a moment; *kūrdati*—jumps.

Madhumaṅgala: (Looking and sighing deeply). These wicked demons are irritated, stunned, and frightened merely by the sound of My friend's flute. I am alive! O wicked demons! Stand! Stand! By cursing you, or by striking you with arrows from my bow, I will crush your bald heads! (Shaking a stick, Madhumaṅgala jumps about).

Text 28 (e)

rāmaḥ: (vihasya) vayasya, maivaṃ bravīḥ. etau bhagavantau hara-hiraṇyagarbhau. savyataś cāmī purandarādayo vṛndārakāḥ.

madhumaṅgalaḥ: suṭṭhu. (samāśvasya) bho, jāṇanteṇa cce-a ma-e edaṃ paḍihasidam. tado tumhemim kkhu rakkhasa-buddhi-e bhīlu-ehim palā-idum pa-uttam.

kṛṣṇaḥ: (smitvā) haṃho devānām-priya, nijāṃ eva jālmatām teṣu saṅkrāmayasi.

vihasya—smiling; *mā*—don't; *evam*—in this way; *bravīḥ*—speak; *etau*—these; *bhagaantau*—lords; *hara*—Śiva; *hiraṇyagarbhau*—and Brahmā; *savyataḥ*—on the left; *ca*—and; *cāmī*—these; *purandara*—Indra; *ādayaḥ*—and other demigods; *vṛndārakāḥ*—leaders of the demigods; *suṭṭhu*—clearly; *samāśvasya*—sighing with relief; *bhaḥ*—O!; *jāṇanteṇa*—undertaking; *cce-a*—certainly; *ma-e*—by me; *edaṃ*—this; *paḍihasidam*—laughable; *tadaḥ*—therefore; *tumhemim*—by you; *kkhu*—indeed; *rakkhasa*—Rākṣasa; *buddhi-e*—with the conception; *bhīlu-ehim*—by the frightened; *palā-idum*—to flee; *pa-uttam*—begun; *smitvā*—smiling; *haṃhaḥ*—O!; *devānām*—of the demigods; *priya*—dear; *nijāṃ*—own; *eva*—certainly; *jālmatām*—faultiness; *teṣu*—on them; *saṅkrāmayasi*—you transfer.

Rāma: (smiling) Friend, don't talk like that. These two person are Brahmā and Śiva. On their left are Indra and the leaders of the demigods.

Madhumaṅgala: Indeed! (He sighs with relief.) I knew all along. I was only joking. But you were afraid. Thinking the demigods were rākṣasas, you were going to run away.

Kṛṣṇa: (smiling) Friend of the demigods, in others you see your own foolishness.

Text 28 (f)

rāmaḥ: paśyata paśyata.

*aṣṭābhiḥ śruti-putakair
nava-vaiṇava-kākalīm kalayan
śata-dhṛtir api dhṛti-mukto
marāla-pṛṣṭhe muhur luṭhati*

paśyata paśyata—look! Look!; *aṣṭābhiḥ*—eight; *śruti-putakair*—with ears; *nava*—new; *vaiṇava*—from the flute; *kākalīm*—music; *kalayan*—hearing; *śata-dhṛtiḥ*—Lord Brahmā, who performed a hundred sacrifices; *api*—even; *dhṛti*—from composure; *muktaḥ*—free; *marāla*—of the swan; *pṛṣṭhe*—on the back; *muhur*—constantly; *luṭhati*—rolls.

Rāma: Look! Look! Overcome with ecstasy as with eight ears he listens to Kṛṣṇa's flute-music, Brahmā rolls about on the back of his swan.

Text 29

(ākāṣe punar vīṇā-gītiḥ)

*udite hari-vaktrendau
veṇu-nāda-sudhā-muci
hanta rudra-samudreṇa
sva-maryādā vilāṅghitā*

ākāṣe—in the sky; *punaḥ*—again; *vīṇā*—of the vina; *gītiḥ*—music; *udite*—arisen; *hari*—of Lord Hari; *vaktre*—of the mouth; *indau*—the moon; *veṇu*—of the flute; *nāda*—of the sound; *sudhā*—nectar; *muci*—releasing; *hanta*—O; *rudra*—of Lord Śiva; *samudreṇa*—by the ocean; *sva*—own; *maryādā*—limits; *vilāṅghitā*—surpassed.

(Again there is vīṇā music in the sky.)

When, splendid with the nectar moonlight of flute music, the moon of Kṛṣṇa's face rises, the ocean of the demigod Śiva floods beyond it's boundaries.

Text 30

rāmaḥ:

*soṭkaṇṭham muralī-kalā-parimalān ākarṇya ghūrṇat-tanor
etasyākṣi-sahasrataḥ sura-pater aśrūṇi sasrur bhuvam
citram vāri-dharān vināpi tarasā yair adya dhārāmayair
dūrāt paśyata deva-mātrkam abhūd vṛndāṭavī-maṇḍalam*

sa—with; *utkaṇṭham*—ardent longing; *muralī*—of the flute; *kalā*—of the artistry; *parimalān*—sweet aroma; *ākarṇya*—having heard; *ghūrṇat*—shaking; *tanoḥ*—body; *etasya*—of him; *akṣi*—from the eyes; *sahasrataḥ*—hundreds; *sura*—of the demigods; *pateḥ*—of the king (Indra); *aśrūṇi*—tears; *sasruḥ*—flowed; *bhuvam*—to the earth; *citram*—wonderful; *vāri-dharān*—rainclouds; *vinā*—without; *api*—even; *tarasā*—quickly; *yair*—by which; *adya*—today; *dhārā-mayair*—consisting of rains; *dūrāt*—from a great distance; *paśyata*—look; *deva*—of the demigods; *mātrkam*—area; *abhūt*—became; *vṛndāṭavī*—of the forest of Vṛndāvana; *maṇḍalam*—circle.

Rāma: Just see how, after hearing the transcendental sound of Kṛṣṇa's flute, Indra, the king of heaven, is crying in his heavenly kingdom! From his teardrops falling on the ground, Vṛndāvana appears to have become a celestial residence for the demigods.*

Text 31 (a)

*kṛṣṇaḥ: (svagatam) purāṇānām amīṣām purastād vihāre saṅkucanti me ceto-
vṛttavyaḥ. tad agre yāmi. (iti taruṇām antaram āsādyā prakāśam.) sakhe
madhumaṅgala, paśya mādhavīyām vana-mādhurīm.*

svagatam—aside; *purāṇānām*—of elderly persons; *amīṣām*—of these; *purastāt*—in the presence; *vihāre*—in pastimes; *saṅkucanti*—shrink; *me*—my; *cetaḥ*—of the mind; *vṛttayaḥ*—activities; *tat*—therefore; *agre*—ahead; *yāmi*—I will go; *iti*—thus; *taruṇām*—of trees; *antaram*—under; *āsādyā*—goes; *prakāśam*—clearly; *sakhe*—O friend; *madhumaṅgala*—Madhumaṅgala; *paśya*—look; *mādhavīyām*—in the spring;

vana—of the forest; *mādhurīm*—the charming beauty.

Kṛṣṇa: (aside) My thoughts turn away from playing before these elderly demigods. I will go ahead. (He goes under some trees.) Friend Madhumāṅgala, look at the sweetness of the of the forest in spring.

Text 31 (b)

kvacid bhr̥ṅgī-gītaṁ kvacid anila-bhaṅgī-śīśiratā
kvacid; vallī-lāsyam kvacid amala-mallī-parimalaḥ
kvacid dhārā-śālī karaka-phala-pālī-rasa-bharo
hr̥ṣīkāṇām vṛndaṁ pramadayati vṛndāvanam idam

kvacit—somewhere; *bhr̥ṅgī-gītaṁ*—the humming songs of the bumblebees; *kvacit*—somewhere; *anila-bhaṅgī-śīśiratā*—coolness from the waves of the mild breezes; *kvacit*—somewhere; *amala-mallī-parimalaḥ*—the pure fragrance of the mallikā flowers; *kvacit*—somewhere; *dhārā-śālī*—abounding in showers; *karaka-phala-pālī*—of pomegranate fruits; *rasa-bharaḥ*—overabundance of juice; *hr̥ṣīkāṇām*—of the senses; *vṛndaṁ*—to the group; *pramadayati*—is giving pleasure; *vṛndāvanam*—the forest of Vṛndāvana; *idam*—this.

My dear friend, this forest of Vṛndāvana is giving great pleasure to our senses in various ways. Somewhere bumblebees are singing in groups, and in some places mild breezes are cooling the entire atmosphere. Somewhere the creepers and tree twigs are dancing, the mallikā flowers are expanding their fragrance, and an overabundance of juice is constantly flowing in showers from pomegranate fruits.*

Text 32 (a)

madhumāṅgalaḥ: bho vaassa, edā paduṭṭha-bhaṅga-bhaankari-e kim kaudūhalaṁ
tujjha vundāṭa-i-e, ahaṁ kkhu ca-uvvihehim aṇṇehim savv-indi-ahāriṇīm go-ulesari-e
rasava-im jjevva daṭṭhūṇa rañjemi.

bhaḥ—O; *vaassa*—friend; *edā*—this; *paduṭṭha*—wicked; *bhaṅga*—of destruction; *bhaankari-e*—causing fear; *kim*—what is the use?; *me*—to me; *kaudūhalaṁ*—delight; *tujjha*—Your; *vundāṭa-i-e*—of the forest of Vṛndāvana; *ahaṁ*—I; *kkhu*—certainly; *ca-uvvihehim*—with four kinds; *aṇṇehim*—of foodstuffs; *savv-indi-a*—all the senses; *hāriṇīm*—attracting; *go-ula*—of Gokula; *īsari-e*—by the queen (mother Yaśodā); *rasava-im*—palatable; *jjevva*—indeed; *daṭṭhūṇa*—seeing; *rañjemi*—I become overjoyed.

Madhumaṅgala: Friend, how can I be happy in Your Vṛndāvana forest? I am always afraid some thug will attack me. I become happy when I see the four kinds of delicious food Gokula's queen cooks, food that charms all the senses.

Text 32 (b)

kṛṣṇaḥ: vayasya, vandasya vṛndāṭavīm eva. sphutam asyāḥ purāṇa-vallarībhir api tavābhīṣṭam phalam ullāsayitum samarthyate.

vayasya—O friend; *vandasya*—you should offer obeisances; *vṛndā-āṭavīm*—to the forest of Vṛndāvana; *eva*—certainly; *sphutam*—clearly; *asyāḥ*—of it; *purāṇa*—ancient; *vallarībhiḥ*—by creepers; *api*—even; *tava*—your; *abhīṣṭam*—desired; *phalam*—fruit; *ullāsayitum*—to manifest; *samarthyate*—is able.

Kṛṣṇa: Friend, you should bow down before Vṛndāvana Forest, which has ancient flowering-vines with the power to fulfill your desires.

Text 32 (c)

madhumaṅgalaḥ: bho pi-a-vaassa, tumam saccavāditti savva-lo-ehim bhaṇijjasi. tā imassa tujjha vaṇassa ma-e paricchā kādavnā. (ity añjalim baddhvā) bho vallarī-e, esoham vandāmi. buhukkhido me vaasso. tā dentu khaṇḍa-laddu-ā-im.

bhaḥ—O; *pi-a*—dear; *vaassa*—friend; *tumam*—you; *saccavāditti*—as one who speaks the truth; *savva*—all; *lo-ehim*—by the people; *bhaṇijjasi*—are described; *tā*—therefore; *imassa*—of this; *tujjha*—Your; *vaṇassa*—of the words; *ma-e*—by me; *paricchā*—investigation; *kādavnā*—should be done; *iti*—thus; *añjalim baddhvā*—he folds his hands; *bhaḥ*—O; *vallarī-e*—creepers; *esoham*—I; *vandāmi*—offer obeisances to you; *buhukkhidaḥ*—hungry; *me*—my; *vaassaḥ*—friend; *tā*—therefore; *dentu*—may give; *khaṇḍa-laddu-ā-im*—laddu candies.

Madhumaṅgala: Dear friend, everyone says You are very truthful. I will now conduct an experiment to see if this is true. (Madhumaṅgala folds his palms). O flowering-vines, I bow down before you. My friend is very hungry. Please give Him many sweet laddu candies.

Text 32 (d)

(*praviśya modaka-pātra-hastā paurṇamāsī*)
paurṇamāsī: *candrānana*, *grhāṇa rasajñāmodakān abhūn modakāh*.
Rāmaḥ: (*sasmitam*) *vayasya*, *dr̥ṣṭā jarad-vallārī-vadānyatā*.
paurṇamāsī: *saṅkarśaṇa*, *jarad-ballavī-vadānyateti bhāṇyatām*.
Kṛṣṇaḥ: *ārye*, *keyam jarad-ballavī*.
paurṇamāsī: *candramukha*, *mukharā*.

praviśya—entering; *modaka*—candies; *pātra*—plate; *hastā*—in her hand;
paurṇamāsī—Paurṇamāsī; *candra*—moon; *ānana*—face; *grhāṇa*—please take;
rasajña—to the epicures; *āmodakān*—delighting; *amun*—these; *modakān*—candies;
sa—with; *smitam*—a smile; *vayasya*—O friend; *dr̥ṣṭā*—seen; *jarat*—ancient;
vallārī—of the creeper; *vadānyatā*—generosity; *sāṅkarśaṇa*—O Lord Balarāma;
jarat—ancient; *ballavī*—gopī; *vadānyatā*—generosity; *iti*—thus; *bhāṇyatām*—may
be described; *ārye*—O pious woman; *kā*—who?; *iyam*—this; *jarat*—elderly;
ballavī—gopī; *candra*—moon; *ānana*—face; *mukharā*—Mukharā-gopī.

(Carrying a plate of candies in her hand, Paurṇamāsī enters.)

Paurṇamāsī: O boy with a face like the moon, please take these candies
delightful to the tongue.

Rāma: (smiling) Friend, see the generosity of this ancient flowering-vine!

Paurṇamāsī: Balarāma, everyone says that elderly gopī is very generous.

Kṛṣṇa: Noble lady, which elderly gopī do you mean?

Paurṇamāsī: The gopī Mukharā, O boy with a face like the moon.

Note: Here Kṛṣṇa uses the word "jarad-vallārī" (ancient flowering-vine).
Paurṇamāsī mishears Him and thinks He said "jarad-ballavī" (ancient gopī).

Text 32 (e)

kṛṣṇaḥ: *tayā kim akāṇḍe khaṇḍa-laddukāni samarpitāni*.
paurṇamāsī: *naptrī tāvad etayā abhimanyoh pāṇau pariṇāyitā*. *tad-utsavābhirūpaḥ*
samudācāro 'yam anusasre.

tayā—by her; *kim*—what?; *akāṇḍe*—unexpectedly; *khaṇḍa-laddukāni*—candies;
samarpitāni—offered; *naptrī*—grand-daughter; *tāvat*—so much; *etayā*—by her;
abhimanyoh—of Abhimanyu; *pāṇau*—the hand; *pariṇāyitā*—accepted in marriage;
tat—of that; *utsava*—festival; *abhirūpaḥ*—corresponding; *samudācāraḥ*—gift;
ayam—this; *anasasre*—following the custom.

Kṛṣṇa: Why does she unexpectedly send these laddu candies to us?
Paurṇamāsī: Her granddaughter will accept the hand of Abhimanyu. Following tradition, she is distributing gifts to celebrate.

Text 32 (f)

*kṛṣṇaḥ: keyam naptrī.
paurṇamāsī: rādhikābhidhāna kacid ānanda-kaumudī.*

*kā—who?; iyam—this; naptrī—granddaughter; rādhikā—Śrīmatī Rādhārāṇī;
abhidhānā—named; kacid—some girl; ānanda—bliss; kaumudī—moonlight.*

Kṛṣṇa: Who is her granddaughter?
Paurṇamāsī: Her name is Rādhā, and She is delightful like moonlight.

Text 32 (g)

*kṛṣṇaḥ: (saromaṅcam svagatam) śrutam nūnam ambayoḥ saṁvāde śaśvad asyāḥ
sauṣṭhavam. (iti kampamāno vrīḍām nāṭayati.)
paurṇamāsī: (svagatam) kṛṣṇam vilakṣam avekṣya nūnam rāmaḥ savyājam asau
savyataḥ prayāti.*

*sa-romaṅcam—hairs standing upright; svagatam—aside; śrutam—heard;
nūnam—just now; ambayoḥ—of the two mothers (Yasodā and Rohiṇī); saṁvāde—
in the conversation; śaśvat—constantly; asyāḥ—her; sauṣṭhavam—superexcellent
beauty and qualities; iti—thus; kampamānaḥ—trembling; vrīḍām—bashfulness;
nāṭayati—represents dramatically; svagatam—aside; kṛṣṇam—Śrī Kṛṣṇa;
vilakṣam—bashful; avekṣya—having noticed; nūnam—now; rāmaḥ—Lord
Balarāma; savyājam—cleverly; asau—this; savyataḥ—from the left side; prayāti—
goes.*

Kṛṣṇa: (The hairs of His body stand upright, and He says to Himself:) In the talk of My two mothers I heard how glorious this girl is. (He becomes embarrassed and trembles.)

Paurṇamāsī: (aside) Understanding Kṛṣṇa's embarrassment, on some pretext Balarāma has gone from Kṛṣṇa's left side.

Text 32 (h)

kṛṣṇaḥ: (punar ātmagatam) vikriyām saṅgopayitum prasaṅgāntaram aṅgī-kuryām. (prakāśam) ārye, adya madhu-vāsare tvayāpi kācin mahotsava-lakṣmīr alaṅkriyatām. paśya jarad-vallī-śreṇīr iyaṁ phullā pallavitā ca.

punaḥ—again; *ātma-gatam*—to Himself; *vikriyām*—this transformation; *saṅgopayitum*—to conceal; *prasaṅga*—love; *antaram*—within; *aṅgī-kuryām*—may I accept; *prakāśam*—openly; *ārye*—O pious woman; *adya*—today; *madhu*—pleasant; *vāsare*—day; *tvayā*—by you; *api*—even; *kācit*—some; *mahā*—great; *utsava*—festival; *lakṣmī*—opulences; *alaṅkriyatām*—should be decorated; *paśya*—just see; *jarat*—ancient; *vallī*—of creepers; *śreṇī*—multitudes; *iyam*—this; *phullā*—abounding in flowers; *pallavitā*—blossomed; *ca*—and.

Kṛṣṇa: (again, He say to Himself:) To conceal these ecstatic symptoms, I should change the subject of our talking. (speaking openly) Noble lady, this spring day is glorious with a festival of many ornaments. Look! These ancient vines are blossoming with many flowers!

Text 32 (i)

paurṇamāsī: (sasmitam) nāgara, tavaiva mahotsvānām avasaro 'yaṁ samvṛttaḥ. yad atra puṣpāṇām pallavānām ca tṛṣṇayā ballavānām vilāsinyaḥ sameśyanti.

sa—with; *smitam*—a smile; *nāgara*—O clever Kṛṣṇa; *tava*—Your; *eva*—certainly; *mahā*—great; *utsavānām*—of festivals; *avasaraḥ*—opportunity; *ayaṁ*—this; *samvṛttaḥ*—arrived; *yat*—which; *atra*—here; *puṣpāṇām*—of flowers; *pallavānām*—of buds; *ca*—and; *tṛṣṇayā*—by the desire; *ballavānām*—of the cowherd men; *vilāsinyaḥ*—the beautiful wives; *sameśyanti*—will assemble.

Paurṇamāsī: (smiling) Hero Kṛṣṇa, the day of Your festival has come. Thirsting to gather many flowers and leaves, the playful gopīs will soon come here.

Text 32 (j)

kṛṣṇaḥ: (sasmitam tiryag avekṣya.) ārye, tataḥ kim. paurṇamāsī: (vihasya) vilāsin, sva-vāsanānusārād anyathā mā śankiṣṭāḥ. param evam abhiprāyāmi. tatas tāsām śūnyeṣu sadmasu sakhibhis te sukham apahartavyāni

gavyāni.

sa—with; *smitam*—a smile; *tiryak*—crookedly; *avekṣya*—looking; *ārye*—O pious woman; *tataḥ kim*—how is that?; *vihasya*—laughing; *vilāsin*—O playful boy; *sva*—own; *vāsanā*—desire; *anusārāt*—because of the nature; *anyathā*—otherwise; *mā*—don't; *śaṅkiṣṭāḥ*—be afraid; *param*—other; *evam*—certainly; *abhiprāyā asmi*—I intend; *tataḥ*—therefore; *tāsām*—of them; *śūnyeṣu*—empty; *sadmasu*—in the houses; *sakhibhiḥ*—with friends; *te*—Your; *sukham*—easily; *apahartavyāni*—will be stolen; *gavyāni*—milk products.

Kṛṣṇa: (Smiling, He looks at her with crooked eyes.) Noble lady, what is that?
Paurṇamāsī: (laughing) Playful boy, don't worry. It is not against Your wishes. I will say what I mean. When the gopīs' houses are empty, You and Your friends will happily steal their butter and yogurt.

Text 32 (k)

*kṛṣṇaḥ: dhūrte, kim parihasyate. paśya komala-maṅjarīm avacinvatīnām
ballavīnām maṇḍalena khaṇḍitāni me vṛndātavī-śākhi-viṭapāni. tad etās te
nivāraṇīyāḥ.*

dhūrte—O rascal; *kim*—why?; *parihasyate*—is there laughter; *paśya*—just look; *komala*—charming; *maṅkarīm*—blossom; *avacinvatīnām*—collecting; *ballavīnām*—of the gopīs; *maṇḍalena*—by the multitude; *khaṇḍitāni*—broken; *me*—My; *vṛndā-
ātavī*—in the forest of Vṛndāvana; *śākhi-viṭapāni*—branches and twigs; *tat*—therefore; *etāḥ*—they te—by you; *nivāraṇīyāḥ*—should be prevented.

Kṛṣṇa: Rogue, why do you laugh? Look! Those branches and twigs in My Vṛndāvana forest were broken by the gopīs when they picked the soft flowers. It is your duty to stop them.

Text 32 (l)

*paurṇamāsī: mohana, navya-stabakottamsinā bhavataiva samullāsito 'yaṁ
kusumeṣu-rāgo ballavīnām. tāḥ katham ito nivāryatām.*

mohana—O charming boy; *navya*—fresh; *stabaka*—bunches of flowers; *uttamsina*—wearing a crown; *bhavata*—by You; *eva*—certainly; *samullāsitaḥ*—delighted; *ayaṁ*—this; *kusumesu*—in the flowers; *ragah*—love; *ballavīnām*—of the gopīs; *tāḥ*—them; *katham*—how; *itah*—therefore; *nivāryatām*—may they be

restrained;

Paurṇamāsī: Enchanting boy, It is You, decorated with many flowers, that make the gopīs yearn to have flowers. How can I stop them?

Note: Ambiguous, this verse may also mean:

"Enchanting boy, It is You, decorated with many flowers, that fill the gopīs with passionate desires. How can I stop them?"

Text 32 (m)

kṛṣṇaḥ: (smitvā) ayi bālākā-valakṣa-keśi. kathopakramād vakram eva panthānam adhirūḍhāsi. yad aparādhikāsv api ballaviṣu pakṣa-pātaṁ na muñcasi.

smitvā—smiling; ayi—O; bālākā—of cranes; valakṣa—white; keśi—hairs; kathā—of speech; upakramāt—from the activity; vakram—crooked; eva—certainly; panthānam—path; adhirūḍhā—ascended; asi—you are; yat—because; aparādhikāsu—offenders; api—although; ballaviṣu—gopīs; pakṣa-pātaṁ—adherence; na—not; muñcasi—you abandon.

Kṛṣṇa: O lady with hair white like crane feathers, with these words you walk a crooked path. You will not renounce your allegiance to these offender-gopīs.

Text 32 (n)

paurṇamāsī: sundara, samprati sarādhikāḥ khalu ballavyaḥ katham aparādhikāḥ santu. tena te priyasya punnāgasyāpi sumanasteyam haṭhena kariṣyanti.

sundara—O beautiful boy; samprati—at the present time; sa—accompanied by; rādhikāḥ—Śrīmatī Rādhārāṇī; khalu—indeed; ballavyaḥ—gopīs; katham-how?; aparādhikāḥ—offenders; santu—have become; tena—by that; te—of You; priyasya—dear; punnāgasya—of the punnāga tree; api—even; sumana—flower; steyam—theft; haṭhena—by force; kariṣyanti—will do.

Paurṇamāsī: Handsome boy, why are Rādhā and the gopīs now offenders? They will only steal a few flowers from Your favorite punnāga tree.

Note: The ambiguous second sentence may also be translated:

"They will only steal the heart of You, the best of males."

Text 32 (o)

*kṛṣṇaḥ: (svagatam) hanta, katham maṇohārīṇī saiva daivāt punar āvartate
rādhikā-vārtā.*

*madhumaṅgalaḥ: (svagatam) kham rāṇīti nāma-matta-eṇa unmaṇā-edī eso.
(prakāśam) bho vaassa, mā kkhu imā-e uvari nibbharam satīṇṇo hohi.*

svagatam—aside; *hanta*—O; *katham*—how?; *maṇohārīṇī*—enchanting to the mind; *sā*—she; *eva*—certainly; *daivāt*—because of fate; *punaḥ*—again; *āvartate*—turns; *rādhikā*—of Śrīmatī Rādhārāṇī; *vārtā*—news; *svagatam*—aside; *kham*—how?; *rāṇīti*—Rādhā; *nāma*—the name; *matta-eṇa*—only by; *unmaṇā-edī*—is agitated; *esaḥ*—He; *prakāśam*—openly; *bhaḥ*—O; *vaassa*—friend; *mā*—don't; *kkhu*—indeed; *imā-e*—of this; *uvari*—in regard; *nibbharam*—excessively; *satīṇṇaḥ*—full of desire; *hohi*—become.

Kṛṣṇa: (aside) Ah! Why has destiny again brought Me news of Rādhā, news enchants My heart.

Madhumaṅgala: (aside) Why does the name Rādhā excite Him so? (openly) Friend, don't become so thirsty after this.

Text 32 (p)

kṛṣṇaḥ: (sapaṇaya-roṣam) dhig vācāla, kutrāham saṭṛṣṇaḥ.

madhumaṅgalaḥ: bho, mā kuppaha. sarasā-e manoharālī-e uvari tti bhaṇāmi.

sa—with; *paṇaya*—love; *roṣam*—anger; *dhik*—fie!; *vācāla*—O talkative one; *kutra*—from what?; *aham*—I; *sa-ṭṛṣṇaḥ*—full of desire; *bhaḥ*—O; *mā*—don't; *kuppaha*—become angry; *sarasā-e*—beautiful; *manoharālī-e*—who is attracting the mind; *uvari*—in relation to; *tti*—thus; *bhaṇāmi*—I am speaking.

Kṛṣṇa: (simultaneously angry and affectionate) Talkative friend, to hell with you! After what do I thirst?

Madhumaṅgala: Oh! Don't be angry! I was talking about these sweet "manohara" candies.

Note: Madhumāṅgala's words are ambiguous. They may also mean:

"Oh! Don't be angry! I was talking about the beautiful gopīs that have stolen Your heart."

Text 32 (q)

kṛṣṇaḥ: sakhe, 'smi. nemāni manoharākhyāni kintu mauktikākhyāni laḍḍukāni. madhumāṅgalaḥ: (vihasya) pi-a-vaassa, na kkhu ahaṁ bhamisīle rāhā-cakke vattāmi. kudo bhamissam.

sakhe—O friend; *bhrāntaḥ*—bewildered; *asmi*—I am; *na*—not; *imāni*—these; *manohara*—manohara; *ākhyāni*—named; *kintu*—but; *mauktika*—mauktika; *ākhyāni*—named; *laḍḍukāni*—laḍḍu candies; *vihasya*—laughing; *pi-a*—dear; *vaassa*—friend; *na*—not; *kkhu*—indeed; *ahaṁ*—I; *bhami-sīle*—intent on causing bewilderment; *rāhā*—of Rādhā; *cakke*—circle; *vattāmi*—turn; *kudaḥ*—from what cause?; *bhamissam*—I am causing to become bewildered.

Kṛṣṇa: Friend, I misunderstood. But these aren't the laḍḍu candies that are called "manohara" They are the laḍḍus called "mauktika".

Madhumāṅgala: (laughs) Friend, I would not try to fool You with a pun on the name of the star Rādhā. Why would I try to fool You?

Text 32 (r)

paurṇamāsī: (svagatam) satyaṁ parihasyate baṭunā, yad eṣa bhāvodvṛtta-ceto-vṛttitayā vailakṣya-bhāg abhilakṣyate tad adya pūrṇa-kāmasmi. (prakāśam) sundara, kṛtam atrotkaṇṭhayā. sā viṣṇu-pada-vīthī-saṅcārīṇī rādhā nṛ-loke kena labhyatām.

svagatam—aside; *satyaṁ*—in truth; *parihasyate*—joked; *baṭunā*—by this boy; *yat*—because; *eṣaḥ*—He; *bhāva*—by love; *udvṛtta*—expanded; *cetaḥ*—heart; *vṛttitayā*—by the activity; *vailakṣya-bhāg*—embarrassed; *abhilakṣyate*—appears; *tat*—therefore; *pūrṇa*—fulfilled; *kāmā*—desires; *asmi*—I am; *prakāśam*—openly; *sundara*—O beautiful boy; *kṛtam*—performed; *atra*—here; *utkaṇṭhayā*—with longings; *sā*—she; *viṣṇu*—of Lord Viṣṇu; *pada-vīthī*—the domain (the sky); *saṅcārīṇī*—moving; *rādhā*—Rādhā; *nṛ*—of humans; *loke*—on the sphere; *kena*—by what?; *labhyatām*—can be attained.

Paurṇamāsī: (aside) In truth, the brāhmaṇa boy is teasing Kṛṣṇa. His heart

overcome with love, Kṛṣṇa is now embarrassed. Now all my desires are fulfilled. (openly) The star Rādhā moves in the sky, the home of Lord Viṣṇu. How can anyone in the world of humans attain Her? O handsome boy, what is the use of longing after Her?

Text 33 (s)

kṛṣṇaḥ: (sasmitam. viṣṇu-pada-vīthīm avekṣya rāmam anusarpan.) ārya, vyatīteyaṁ madhyāhna-maryāda. tataḥ kālindī-tīre. 'vatīrya samāpāyantu bhavantaḥ paśūnām āpānīya-tṛṣṇām. svadayantu ca svādūni laḍḍukāni. mayā tu suhṛttamābhyām śrīdāma-subalābhyām saha muhūrtam agrato viśramitavyam. (rāmaḥ sakhibhiḥ saha niṣkrantaḥ).

sa—with; *smitam*—a smile; *viṣṇu-pada-vīthīm*—at the sky; *avekṣya*—looking; *rāmam*—to Lord Balarāma; *anudarpan*—gooing; *ārye*—O pious Rāma; *vyatīta*—passed; *madhya-ahna*—the middle of the day; *maryādā*—the limit; *tataḥ*—therefore; *kālindī*—of the Yamunā river; *tīre*—on the shore; *avatīrya*—having gone; *samāpāyantu*—should bring to an end; *bhavantaḥ*—You; *paśūnām*—of the cows; *āpānīya*—for water; *tṛṣṇām*—thirst; *svadayantu*—may relish; *ca*—and; *svādūni*—delicious; *laḍḍukāni*—laḍḍu candies; *mayā*—by Me; *tu*—but; *suhṛttamābhyām*—with the two dear friends; *śrīdāma*—Śrīdāmā; *subalābhyām*—and Subala; *saha*—along with; *muhūrtam*—a moment; *agrataḥ*—in front; *viśramitavyam*—should rest; *rāmaḥ*—Balrāma; *sakhibhiḥ*—by the friends; *saha*—accompanied; *niṣkrantaḥ*—exits.

Kṛṣṇa: (Smiling, He glances at the sky. Then He approaches Balarāma). Noble friend, it is already late in the afternoon. Please take the cows to the Yamunā's shore and let them satisfy their thirst. Please enjoy these delicious laḍḍu candies. I will rest for a moment with my dear friends Śrīdāmā and Subala.

(Balarāma and the cowherd boy friends exit.)

Text 32 (t)

paurṇamāsī: (svagatam) mayāpi praticchandasya siddhim avadhārayitum gantavyam. (iti kṛṣṇam abhinandya parikrāmati).

svagatam—aside; *mayā*—by me; *api*—even; *praticchandasya*—of a picture; *siddhim*—perfection; *avadhārayitum*—to understand; *gantavyam*—should be gone to; *iti*—thus; *kṛṣṇam*—Śrī Kṛṣṇa; *abhinandya*—having greeted; *parikrāmati*—circumambulates.

Paurṇamāsī: (aside) I should go and see if the picture of Kṛṣṇa is finished. (She respectfully takes leave of Kṛṣṇa and then departs.)

Text 32 (u)

kṛṣṇaḥ: (padāntare sthitvā). sakhe śrīdāman, kim dṛṣṭa-pūrvā te jagad-apurvā rādhā.

(Śrīdāmā salajja-smitam mukham avañcayati).

Subalaḥ: vaassa, diṭṭha-pūvvetti kim etti-am bhaṇāsi. na imassa vahiṇī kkhu esā.

pada—a step; *antare*—within; *sthitvā*—having stood; *sakhe*—O friend; *śrīdāman*—Śrīdāmā; *kim*—have; *dṛṣṭa*—seen; *pūrvā*—before; *jagat*—in the universe; *apurvā*—unprecedented; *rādhā*—Rādhā; *śrīdāmā*—Śrīdāmā; *sa-lajja*—embarrassed; *smitam*—smile; *mukham*—face; *vancayati*—lowers; *vaassa*—O friend; *diṭṭha*—seen; *pūvvetti*—before; *kim*—what?; *etti-am*—in this way; *bhaṇāsi*—are You saying; *na*—indeed; *imassa*—his; *vahiṇī*—sister; *kkhu*—certainly; *esā*—she.

Kṛṣṇa: (takes one step, and then pauses) Friend Śrīdāmā, have you ever seen this Rādhā, the most beautiful girl in the universe?

(Smiling with embarrassment, Śrīdāmā lowers his face.)

Subala: Friend, how can You ask if he has seen her? Rādhā is his sister.

Text 32 (v)

kṛṣṇaḥ: tad ehi. kṣaṇam atra kadamba-sambādhe rodhasi niviśya rādhānudhāvanād udvegi ceto vamaṣi-vādana-vinodenāyataḥ kṣipāmi.

(iti niṣkrantāḥ.)

tat—therefore; *ehi*—please go; *kṣaṇam*—a moment; *atra*—here; *kadamba*—of kadamba trees; *sambādhe*—full; *rodhasi*—on the shore; *niviśya*—having stopped; *rādhā*—Rādhā; *anubhāvanāt*—because of anxious thought; *udvegi*—with the pastimes; *anyataḥ*—in some other place; *kṣipāmi*—I will throw; *iti*—thus; *niṣkrantāḥ*—they exit.

Kṛṣṇa: Come. Let us go under these kadamba trees by the riverbank. Into pastimes of playing the flute I will throw this heart excited with thoughts of

Rādhā,

(They exit.)

Text 32 (w)

*paurṇamāsī: (parikramya puraḥ paśyantī paśyantī sānandam.) katham ita eva
vayasyayā vihasyamāṇa vikrīḍati me vatseyam rādhikā. (iti latāntare sthitvā).*

parikramya—having circumambulated; *puraḥ*—before the eyes; *paśyantī*—seeing; *sa*—with; *ānandam*—delight; *katham*—how?; *itaḥ*—here; *eva*—certainly; *vayasyayā*—with a friend; *vihasyamāṇa*—being made to laugh; *vikrīḍati*—playing; *me*—my; *vatsā*—daughter; *iyam*—this; *rādhikā*—Śrīmatī Rādhārāṇī; *iti*—thus; *latā*—the creeper; *antare*—within; *sthitvā*—having stood.

Paurṇamāsī: (Walking about, she looks ahead and becomes joyful.) Why is my child Rādhā here, playing and joking with a friend? (She hides behind a flowering-vine.)

Text 33 (x)

*balād akṣnor lakṣmīḥ kavalayati navyam kuvalayam
mukhollāsaḥ phullam kamala-vanam ullaṅghayati ca
daśām kaṣṭām aṣṭā-padam api nayaty āṅgika-ruciḥ
vicitram rādhāyāḥ kim api kila rūpam vilasati*

balāt—by force; *akṣnoḥ*—of the two eyes; *lākṣmīḥ*—the beauty; *kavalayati*—devours; *navyam*—newly awakened; *kuvalayam*—lotus flower; *mukha-ullāsaḥ*—the beauty of the face; *phullam*—fructified; *kamala-vanam*—a forest of lotus flowers; *ullaṅghayati*—surpasses; *ca*—also; *daśām*—to a situation; *kaṣṭām*—painful; *aṣṭā-padam*—gold; *api*—even; *nayati*—brings; *āṅgika-ruciḥ*—the luster of the body; *vicitram*—wonderful; *rādhāyāḥ*—of Śrīmatī Rādhārāṇī; *kim api*—some; *kila*—certainly; *rūpam*—the beauty; *vilasati*—manifests.

The beauty of Śrīmatī Rādhārāṇī's eyes forcibly devours the beauty of newly grown blue lotus flowers, and the beauty of Her face surpasses that of an entire forest of fully blossomed lotuses. Her bodily luster seems to place even gold in a painful situation. Thus the wonderful, unprecedented beauty of Śrīmatī Rādhārāṇī is awakening in Vṛndāvana.*

Text 32 (y)

*tad etayor nirmala-narma-goṣṭhī-pratibandham parihantī vīrun-niruddhenādhunā
viśākhām yāmi.
(iti niṣkrantā.)*

tat—therefore; *etayoḥ*—of the two; *nirmala*—pure; *narma*—joking; *goṣṭhī*—conversation; *pratibandham*—in relation to; *parihantī*—shunning; *virut*—by the creepers; *niruddhena*—hidden; *adhunā*—now; *viśākhām*—to Viśākhā-gopī; *yāmi*—I will go; *iti*—thus; *niṣkrantā*—she exits.

Not staying to joke with these two, I will go, hidden by these flowering vines,
to Viśākhā.

(Paurṇamāsī exits.)

Text 33 (a)

*(tataḥ praviśati lalitayānugamyamānā rādhikā.)
rādhikā: halā lalide kiṁ karedi ajji-ā.
lalitā: sahi, tuha surade-assa pū-ākide esā tamāla-tale vedi-am ṇimmādi.*

tataḥ—then; *praviśati*—enters; *lalitayā*—by Lalitā; *anugamyamānā*—followed; *rādhikā*—Śrīmatī Rādhārāṇī; *halā*—O; *lalide*—Lalitā; *kiṁ*—what?; *karedi*—is doing; *ajji-ā*—the noble-gopi; *sahi*—O friend; *tuha*—your; *sura-de-assa*—of the sun-god; *pū-ā*—worship; *kide*—performed; *esā*—she; *tamāla*—of a tamala tree; *tale*—at the base; *vedi-am*—altar; *ṇimmādi*—is constructing.

(Followed by Lalitā, Rādhā enters.)

Rādhikā: Lalitā, what is the noble lady doing?

Lalitā: Friend, under that tamāla tree she is making an altar to worship the sun-god.

Text 33 (b)

rādhikā: (puro 'valokya) halā lalide, saṅkemi sā cce-a esā vundāḍa-ī jā-e māhurī

tu-e puṇo puṇo mama vaṇṇī-adi.

lalitā: halā, sā jjeva esā kaṇhassa līlā-rukha-vāḍi-ā.

puṇaḥ—ahead; avalokya—looking; halā—O; lalide—Lalitā; saṅkemi—I think; sā—this; cce-a—certainly; esā—this; vundāḍa-ī—the forest of Vṛndāvana; jā-e—of which; māhurī—beauty; tu-e—by you; puṇo puṇaḥ—again and again; mama—of me; vaṇṇī-adi—is described; halā—O; sā—this; jjeva—certainly; esā—this; kaṇhassa—of Kṛṣṇa; līlā—for pastimes; rukkhā—tree; vāḍi-ā—banyan.

Rādhikā: (looking ahead) I think this must be Vṛndāvana Forest, whose sweetness you describe again and again.

Lalitā: Friend, this is the banyan tree where Kṛṣṇa enjoys pastimes.

Text 33 (c)

*rādhikā: (sautsukyam ātmagatam) aho mahurattam doṇam accharāṇam.
(prakāśam) sahi, kassa tti bhaṇāsi.*

lalitā: (sākūta-smitam) halā, bhaṇāmi kaṇhassa tti.

sa—with; autsukyam—agitation; ātma-gatam—aside; ahaḥ—O; mahurattam—sweetness; doṇam—of the two; accharāṇam—syllables; prakāśam—openly; sahi—O friend; kassa—of whom?; tti—thus; bhaṇāsi—are you speaking; sa—with; ākūta—a purpose; smitam—smiled; halā—O; bhaṇāmi—I say; kaṇhassa—of Kṛṣṇa; tti—thus.

Rādhikā: (agitated, she says to herself:) What sweetness is in these two syllables? (openly) Friend, whom did you say?

Lalitā: (intentionally smiling) I said Kṛṣṇa.

Text 33 (d)

*rādhikā: (puṇaḥ svagatam) hanta jassa nāmāvi rāmāvittam ittham mohedi so kkhu
kīdiso vā nāmi tti. (iti sāvahittham prakāśam) halā, imā-im ni-uñjovari puñjidā-im
guñjā-phalā-im bi-iṇissam.*

puṇaḥ—again; svagatam—aside; hanta—O; jassa—of whom; nāmāvi—by even the name; rāmā—of beautiful women; cittam—the minds; ittham—in this way; mohedi—enchants; saḥ—He; kkhu—indeed; kidisaḥ—someone like this; vā—or; nāmī—named; tti—thus; iti—thus; sa—with; avahittham—concealment of her actual emotions; prakāśam—openly; halā—O; imā-im—these; ni-uñjovari—in the

grove; *puñjidā*—assembled; *guñjā-phalā-im*—guñja berries; *bi-iṇissam*—I will collect.

Rādhikā: (again, aside) Ah, this name charms the hearts of beautiful girls. What is the owner of this name like? (concealing her emotions, she speaks openly.) I will go and pick those guñjā berries in the forest.

Text 33 (e)

lalitā: (saparihāsam. sanskṛtena.)

*deham te bhuvanāntarāla-virala-cchāyā-vilāsāspadam
mā kautūhala-cāncalākṣi latikā-jāle praveśam kṛthāḥ
navyām añjana-puñja-mañjula-ruciḥ kuñje-carī devatā
kāntām kāntibhir aṅkitām iha vane niḥśaṅkam ākarṣati*

deham—body; *te*—your; *bhuvana*—in the universe; *antarāla*—in the midst; *virala*—rare; *cchāyā*—shadow; *vilāsa*—of beauty; *āspadam*—abode; *mā*—don't; *kautūhala*—with curiosity; *cañcala*—moving; *akṣi*—eyes; *latikā*—of creepers; *jāle*—in the network; *praveśam*—entrance; *kṛthān*—do; *navyām*—young; *añjana*—of ointments; *puñja*—of a great abundance; *mañjula*—beautiful; *ruciḥ*—splendor; *kuñje*—in this grove; *carī*—moving; *devatā*—demigod; *kāntām*—lover; *kāntibhiḥ*—with great beauty; *aṅkitām*—marked; *iha*—here; *vane*—in this forest; *niḥśaṅkam*—easily; *ākarṣati*—enchants.

Lalitā: (joking, she says in Sanskrit) O girl whose restless eyes are eager to look at everything, O girl whose body is the abode of a splendor and playfulness even the shadow of which cannot be found anywhere in the three worlds, don't enter that trap of flowering-vines. The handsome and splendid demigod who moves in that forest and who is dark like black mascara will cast a spell on You and make You His newest lover.

Text 34 (a)

*rādhikā: (kiñcid bhīteva parāvṛtya sanarma-smitam) sahi lalide, tā-e de-adā-e
nūmam tumam ā-aṭṭhidāsi jam edam jāṇāsi.*

*lalitā: (vihasya) halā, mām kīsa eṣā a-aṭṭhadu. na kkhu aham tumam vi-a
kantihim ānkidā.*

kiñcit—somewhat; *bhītā*—afraid; *iva*—as if; *parāvṛtya*—having stopped; *sa-*

narma—joking; *smitam*—smile; *sahi*—O friend; *lalide*—Lalitā; *tā-e*—by this; *de-adā-e*—demigod; *nūnam*—at present; *tumam*—you; *ā-atṭhidāsi*—are attracted; *jam*—which; *edam*—this; *jāṇāsi*—you know; *vihasya*—laughing; *halā*—O; *mām*—me; *kīsa*—for what reason?; *esā*—He; *ā-atṭhadu*—may attract; *ṇa*—not; *kkhu*—indeed; *aham*—I; *tumam*—you; *vi-a*—as it were; *kantīhim*—with great beauty; *aṅkidā*—marked.

Rādhikā: (As if She were afraid, She conceals Her joking smile.) Friend Lalitā, you know that this demigod has you in His spell.

Lalitā: (laughs) Ha! Why would He cast a spell on me? It is You who are drawn to His splendor.

Text 34 (b)

Rādhikā: (*niśamya camatkāraṁ svagatam*) *ammahe, imassa mohaṇattaṇaṁ śaddassa. (iti vaiśyaṁ nāṭayati.)*

Lalitā: (*vilokya svagatam*) *hum, esā komalāṅgī kuraṅgī paḍhamam ṇivaḍiḍā.*

niśamya—listening; *camatkāraṁ*—with amazement; *svagatam*—aside; *ammahe*—amazing!; *imassa*—of this; *mohaṇattaṇaṁ*—the enchantiness; *śaddassa*—of the sound; *iti*—thus; *vaivaśyaṁ*—loss of composure; *nāṭayati*—represents dramatically; *vilokya*—seeing; *svagatam*—aside; *hum*—O; *esā*—this; *komala*—delicate; *aṅgī*—body; *kuraṅgī*—deer; *paḍhamam*—immediately; *jāle*—into the net; *ṇivaḍiḍā*—fallen.

(Flute-music comes from offstage.)

Rādhikā: (Listening, She becomes full of wonder. She says to herself:) Wonderful! What an enchanting sound! (She is overcome.)

Lalitā: (looking at Rādhā, she says to herself:) For the first time the doe with delicate limbs falls into the hunter's trap.

Text 34 (c)

rādhikā: (*prayatnena dhairyam ālambya. svagatam.*) *avi nāma ṇaṁ saddāmi-apūraṁ uggirantaṁ jaṇaṁ pekkhissam.*

prayatnena—with great effort; *dhairyam*—composure; *ālambya*—grasps; *svagatam*—aside; *avi nāma*—I wish; *ṇaṁ*—this; *sadda*—of sound; *ami-a*—nectar; *pūraṁ*—overflowing river; *pekkhissam*—that I will see.

Rādhikā: (with great difficulty She regains composure. Then She says to Herself) I must find the person who made the flood of nectar that is this sound.

Text 34 (d)

*lalitā: (upasṛtya) halā rāhe, atthi maduvari tuha visuddha-buddhī.
rādhikā: halā, kīsa evvaṁ bhaṇāsi. tumam jevva tattha pamāṇam.
lalitā: kadhedu pi-asahī kimti akāṇḍe vivasā asi tumam.*

upasṛtya—approaching; *halā*—O; *rāhe*—Rādhā; *atthi*—there is; *mad-uvari*—in relation to me; *tuha*—your; *visuddha*—pure; *buddhi*—intelligence; *halā*—O; *kīsa*—from what?; *evvaṁ*—certainly; *bhaṇāsi*—you are saying; *tumam*—you; *jevva*—certainly; *tattha*—there; *pamāṇam*—evidence; *kadhedu*—may speak; *pi-a*—dear; *sahī*—friend; *kimti*—what; *akāṇḍe*—unexpectedly; *vivasā*—lost all composure; *asi*—are; *tumam*—you.

Lalitā: (approaches Rādhā) Rādhā, do You trust me?

Rādhikā: Why do you ask? You can bear witness to that.

Lalitā: Then my dear friend will tell me. Why are You suddenly overwhelmed?

Text 34 (e)

rādhikā: (salajjam, sanskṛtena.)

*nādaḥ kadamba-viṭapāntarato visarpan
ko nāma karṇa-padavīm aviśan na jāhe
hā hā kulīna-gr̥hiṇī-gaṇa-garhaṇīyām
yenādyā kām api daśām sakhi lambhitāsmi*

sa—with; *lajjam*—embarrassment; *sanskṛtena*—in Sanskrit; *nādaḥ*—sound; *kadamba*—kadamba; *viṭapa*—grove; *antarataḥ*—from within; *visarpan*—moving; *kaḥ*—what?; *nāma*—indeed; *karṇa*—of the ears; *padavīm*—path; *aviśan*—entering; *na*—not; *jāne*—I understand; *hā hā*—O! O!; *kulīna*—chaste; *gr̥hiṇī*—housewives; *gaṇa*—by the community; *garhaṇīyām*—to be accused; *yena*—by which; *adya*—today; *kām api*—some; *daśām*—condition; *sakhi*—O friend; *lambhitā*—attained; *asmi*—I have.

Rādhikā: (embarrassed, says in Sanskrit) What is this sound from the kadamba trees that now walks on the pathway of My ears? Friend, because of this sound I

have now entered a state that is despicable for a chaste housewife.

Text 35 (a)

*lalitā: halā, eso muralīra-o.
rādhikā: (savyatham, sanskṛtena.)*

*ajāḍaḥ kampa-sampādī
sastrād anyo nikṛntanaḥ
tāpano 'nuṣṇatādhāraḥ
ko 'yaṁ vā muralī-ravaḥ*

halā—O; *esaḥ*—this; *muralī*—of the flute; *ra-aḥ*—sound; *sa-vyatham*—agitated; *ajāḍaḥ*—without snow; *kampa*—trembling; *dampādī*—in the good fortune; *sastrāt*—than a weapon; *anyaḥ*—other; *nikṛntanaḥ*—cutting; *tāpanaḥ*—the hot summer season; *anuṣṇatā*—not warm; *dharāḥ*—possessing; *kaḥ*—what?; *ayaṁ*—this; *vā*—or; *muralī*—of the flute; *ravāḥ*—sound.

Lalitā: Ah, it is the sound of the flute!

Rādhikā: (agitated) What kind of flute-music is this? It brings no snow and cold, but still it makes Me tremble. It is not a weapon, but still it cuts Me. It brings no heart, but still it has set Me on fire.

Text 36 (a)

*(ity udvegāṁ nāṭayantī.) halā, nānaṁ muralī-ṇā-assa aṇahinṇā. tā alam
vippalambheṇa. phuḍaṁ eso keṇa vi mahā-ṇā-areṇa kovi mohaṇa paḍhī-adi.*

iti—thus; *udvegāṁ*—agitation; *nāṭayantī*—expression dramatically; *halā*—O!; *ṇa*—not; *aham*—I; *muralī*—of the flute; *ṇā-assa*—of the sound; *aṇahinṇa*—unacquainted; *tā*—that; *alam*—what is the use?; *vippalambheṇa*—of this deception; *phuḍaṁ*—manifested; *esaḥ*—this; *keṇa vi*—by someone; *mahā*—great; *ṇā-areṇa*—by a clever (magician); *kovi*—some; *mohaṇa*—charming; *mantraḥ*—mantra; *paḍhī-adi*—is read.

(agitated) I don't understand this flute-music. Enough with this deception! Some charming mantra has been read by a clever magician!

Text 36 (b)

(*praviśya citra-paṭa-hastā viśākhā.*)

viśākhā: (rādhām avadhārayantī svagatam.) dāṇīm aṇṇādisī esā lakkhī-adi. tā ṇūnam kaṇḥassa vaṁsi-ā-e ḍaṁsidā. hodu. pucchissam.

praviśya—entering; *citra-paṭa*—a picture; *hastā*—in her hand; *viśākhā*—Viśākhā-gopī; *rādhām*—Śrīmatī Rādhārāṇī; *avadhārayatī*—noticing; *svagatam*—aside; *dāṇīm*—at present; *aṇṇādisī*—appearing completely different; *esā*—she; *lakkhī-adi*—appears; *tā*—therefore; *ṇūnam*—at present; *kaṇḥassa*—bitten; *hodu*—it may be; *pucchissam*—I will enquire.

(Viśākhā enters, carrying a picture in her hand.)

Viśākhā: (Observes Rādhā, and says to herself:) She is transformed! Perhaps She was bitten by Kṛṣṇa's flute. I will ask her about it.

Text 36 (c)

(*ity upasṛtya prakāśam. saṅkṛtena.*)

*kṣoṇīm paṅkilayanti paṅkaja-rucoḥ akṣṇoḥ payo-bindavaḥ
śvāsās tāṇḍayanti pāṇḍu-vadane dūrāt uro-jāṁśukam
mūrtim danturayanti santatam amī romāñca-puñjās ca te
manyē mādharma-mādhurī śravaṇayor abhyāśam abhyāyayau*

iti—thus; *upasṛtya*—approaching; *prakāśam*—openly; *saṅkṛtena*—in Sanskrit; *kṣoṇīm*—earth; *paṅkilayanti*—turns into mud; *paṅkaja*—lotus; *rucoḥ*—splendor; *akṣṇoḥ*—from the eyes; *payo-bindavaḥ*—tears; *śvāsāḥ*—breath; *tāṇḍayanti*—dances; *pāṇḍu*—white; *vadane*—face; *dūrāt*—a great distance; *uroja*—breasts; *aṁśukam*—garment; *mūrtim*—form; *danṭurayanti*—covered with hairs standing upright; *santatam*—constantly; *amī*—these; *romāñca*—hairs standing upright; *puñjāḥ*—multitude; *ca*—and; *te*—your; *manyē*—I consider; *mādhava*—of Lord Mādhava; *mādhurī*—the sweetness; *śravaṇayoḥ*—of the ears; *abhyāśam*—nearness; *abhyāyayau*—went.

(Approaching, she openly says in Sanskrit) O girl whose face has turned white, the tears from your lotus-eyes muddy the ground, Your sighs make Your bodice dance, and the hairs of Your body stand up. I think the sweetness of Kṛṣṇa's flute must have entered Your ears.

Text 37 (a)

rādhikā: (anākarṇitakenaiva sotkampam.) lalide, puṇo eso so jjeva kovi saddo vikkamadi.

anākārṇitakena—not hearing; *sa-utkampam*—trembling; *lalide*—O Lalitā; *puṇaḥ*—again; *esaḥ*—this; *saḥ*—this; *jjeva*—indeed; *kovi*—some; *saddaḥ*—sound; *vikkamadi*—moves.

Rādhikā: (not giving ear to these words, Rādhā trembles) Lalitā, it is that sound again.

Text 37 (b)

lalitā: (sanskṛtena)

*eṣa sthairyā-bhujāṅga-saṅgha-damanāsaṅge vihaṅgeśvaro
vrīḍā-vyādhi-dhurā-vidhūnana-vidhau tanvaṅgi dhanvantariḥ
sādhvī-garva-bharāmburāśi-culukārambhe tu kumbhodbhavaḥ
kāḷindī-taṭa-maṇḍaliṣu muralī-tuṇḍād dhvanir dhāvati*

sanskṛtena—in Sanskrit; *eṣaḥ*—this; *sthairyā*—composure; *bhujāṅga*—of snakes; *saṅgha*—multitude; *damana*—defeating; *āsaṅge*—in attachment; *vihaṅga*—of birds; *īśvaraḥ*—the king (Garuḍa); *vrīḍā*—of shyness; *vidhau*—in the activity; *tanu*—delicate; *aṅgi*—body; *dhanvantariḥ*—Lord Dhanvantari; *sādhvī*—of pious girls; *garva*—of the pride; *bhara*—abundance; *amburāśi*—of the ocean; *culuka*—of drinking; *ārambhe*—in the beginning; *tu*—and; *kumbhodbhavaḥ*—Agastya Muni; *kāḷindī*—of the Yamunā river; *taṭa*—of the banks; *maṇḍaliṣu*—in the area; *muralī*—of the flute; *tuṇḍāt*—from the mouth; *dhvaniḥ*—the sound; *dhāvati*—rung.

Lalitā: (in Sanskrit) O girl with the slender limbs, in the circle of the Yamunā's shore, from a flute's beak comes a sound that is a Garuḍa that defeats the snakes of the gopīs' peace, a Dhanvantari that cures the gopīs' shyness, an Agastya Muni that drinks up the ocean of the saintly gopīs' pride.

Text 38 (a)

rādhikā: sahi, jādā maha hi-a-e kāvi guru-ī ve-aṇā. tā gadu-a supissam.
viśākhā: halā, rāhe, tuha ve-aṇā-viddhamśaṇam kimvi edam osaham maha hatthe
vattadi. tā sevehi ṇam.

sahi—O friend; *jādā*—produced; *maha*—my; *hi-a-e*—in the heart; *kāvi*—some; *guru-ī*—intense; *ve-aṇā*—distress; *tā*—that; *gadu-a*—having gone; *supissam*—I will sleep; *halā*—O; *rāhe*—Rādhā; *tuha*—your; *ve-aṇā*—suffering; *viddhamśaṇam*—elimination; *kimvi*—some; *edam*—this; *osaham*—medicinal herb; *maha*—my; *hatthe*—in the hand; *vattadi*—is; *ta*—therefore; *sevehi*—please take; *ṇam*—it.

Rādhikā: Friend, a great suffering has now taken birth in My heart. Only when I leave it behind will I again be able to sleep at night.

Viśākhā: Rādhā, in my hand is a medicine to cure Your suffering. Take it.

Text 38 9b)

rādhikā: viśākhe, ehi. aṅganovakaṇṭhe phulla-kaṇi-āra- maṇḍalī-cchā-am ajjhāsi-a
pekkhamhe.
(*iti niskrantah sarve.*)

viśākhe—O Viśākhā; *ehi*—go!; *aṅgana*—courtyard; *uvakaṇṭhe*—near; *phulla*—opened; *kaṇi-ara*—lotus flowers; *maṇḍalī*—area; *cchā-am*—shade; *ajjhāsi-a*—having entered; *pekkhamhe*—we shall see; *iti*—thus; *niskrantah*—exit; *sarve*—all.

Rādhikā: Viśākhā, come. Let us go into the shade of this circle of blossoming karṇikāra flowers in the courtyard.

(They exit.)

Thus ends Act One.

Act Two Manmatha-lekhā The Love-letter

Text 1 (a)

(*tataḥ praviśati nāṇḁmukhī.*)

nāṇḁmukhī: *āḁiṭṭhamhi tattahodī-e paurṇamāsī-e, jadhā—*a-i *nāṇḁmuhi*, *sudam* ma-e nibbharā asuttha-sarīrā me vacchā rāhī. tā gadu-a jāṇīni se tattam tti. tado muharā-gharam gamissam. (iti parikramya puṇah paśyanti.) kham idha jjeva kanti muharā-ā-ccha-i.

tataḥ—then; *praviśati*—enters; *nāṇḁmukhī*—Nāṇḁmukhī; *āḁiṭṭhamhi*—I have been instructed; *tattahodī-e*—by her ladyship; *paurṇamāsī-e*—by Paurṇamāsī; *jadhā*—in the following way; *a-i*—O; *nāṇḁmuhi*—Nāṇḁmukhī; *sudam*—heard; *ma-e*—by me; *nibharā*—intense; *asuttha*—illness; *sārīrā*—body; *me*—my; *vacchā*—child; *rāhī*—Rādhā; *tā*—therefore; *gadu-a*—having gone; *jāṇīhi*—please learn; *se*—her; *tattam*—truth of the situation; *tti*—thus; *tado*—therefore; *muharā*—of Mukharā; *gharam*—house; *gamissam*—I am about to go; *iti*—thus; *parikramya*—going; *puṇah*—again; *paśyati*—seeing; *kham*—how is it?; *idha*—here; *jjeva*—indeed; *kanti*—crying; *muharā*—Mukharā; *ā-ccha-i*—is coming.

(Nāṇḁmukhī enters.)

Nāṇḁmukhī: Paurṇamāsī ordered me: "O Nāṇḁmukhī, I heard that my child Rādhā is feeling very ill. Go to hear and learn the truth of Her condition." That is why I am now going to Mukharā's house. (She begins to go, and then see Mukharā.) Why is weeping Mukharā coming here?

Text 1 (b)

Mukharā: *haddhī haddhī, hadamhi manda-bhā-iṇī.*

Nāṇḁmukhī: *ajje muhare, kīsa ro-asī.*

Mukharā: (*vilokya*) *vacche, rāhī-sandāvaṇa.*

haddhī haddhī—alas! Alas!; *hadamhi*—I am struck; *manda-bhā-iṇī*—unfortunate; *ajje*—pious; *muhare*—O Mukharā; *kīsa*—why?; *ro-asī*—are you crying; *vilokya*—glancing; *vacche*—O child; *rāhī*—Rādhā's; *sandāvena*—because of the suffering.

Mukharā: (enters) Alas! Alas! I am ruined! I am very unfortunate!

Nāṇḁmukhī: Pious Mukharā, why do you weep?

Mukharā: (glancing at Nāṇḁmukhī) Child, because of Rādhā's suffering.

Text 1 (c)

Nāṇḁmukhī: *kerimam ceṭṭha-ī rāhī.*

Mukharā: *vacche, vā-ulā bhavi-a kimvi palava-i.*

kerisam—in what manner; *ceṭṭha-i*—acts; *rāhī*—Rādhā; *vacche*—O child; *vā-ulā*—crazy; *bhavi-a*—having become; *kimvi*—something; *palava-i*—she talks.

Nāndimukhī: What does She do?

Mukharā: Child, She talks like a madwoman.

Text 1 (d)

(*iti sanskr̥tena*)

*krūrāṇām alinām malinayā kṛtyam na me mālayā
bālānam kim u narmaṇas tava padam dūri-bhava prāṅgaṇāt
ity ādini durakṣarāṇi paritaḥ svapne tathā jāgare
jalpantī jalajekṣaṇā kṣapayati kleśena rātrindivam*

iti—thus; *sanskr̥tena*—in Sanskrit; *krūrāṇām*—cruel; *alinām*—of the bees; *kulaiḥ*—by the multitudes; *malinayā*—blackened; *kṛtyam*—proper action; *na*—not; *me*—of me; *mālayā*—by the garland; *bālā*—a young girl; *aham*—I; *kim u*—whether?; *narmaṇaḥ*—of joking; *tava*—Your; *padam*—word; *dūri-bhava*—go far away; *prāṅgaṇāt*—from this courtyard; *iti*—thus; *ādini*—beginning with this; *durakṣarāṇi*—incoherent words; *paritaḥ*—everywhere; *svapne*—during sleep; *tathā*—in the same way; *jāgare*—while awake; *jalpantī*—speaking; *jalaja*—lotus; *īkṣaṇā*—eyes; *kṣapayati*—she passes; *kleśena*—with great pain; *rātrim*—the night; *divam*—and the day.

(in Sanskrit) "Cruel bumblebees should not blacken My flower garland. I am only a girl. Why do you joke like that? Go far away from this courtyard." Awake and asleep talking in that crazy way, the lotus-eyed girl suffers day and night.

Text 2 (a)

Nāndimukhī: (*svagatam*) *uvasaggakidā na kkhu erisī palāva-muddā. tā diṭṭhi-ā vikkamidam ettha kaṇha-vilāseṇa.*

Mukharā: *vacche, aham gadu-a bhaavadim viṇṇavissam. tumam vedasī-kuṇjam uvasappi-a rāhi-am peccha.*

(*iti niṣkrānte.*)

svagatam—aside; *uvasagga*—a fit of madness; *kidā*—performed; *na*—not;

kkhu—indeed; *erisī*—like this; *palāva*—talking; *muddā*—sign; *tā*—that; *diṭṭhi-ā*—by good fortune; *vikkamidam*—activity; *ettha*—here; *kaṇha*—with Kṛṣṇa; *vilāseṇa*—by the pastimes; *vacche*—O child; *aham*—I; *gadu-a*—having gone; *bhaavādim*—to her; *viṇṇavissam*—I shall inform; *tumam*—you; *vedasī*—of vetasī trees; *kuñjam*—to the grove; *uvasappi-a*—having entered; *rāhi-am*—Śrīmatī Rādhārāṇī; *peccha*—please observe; *iti*—thus; *niṣkrānte*—they exit.

Nāndīmukhī: (aside) That talk is not the mark of madness. It is the mark of good fortune, of being overcome by Lord Kṛṣṇa's pastimes.

Mukharā: Child, I will go to the noble lady and tell her. You go to the vetasī grove and watch Rādhā.

(They exit.)

Text 2 (b)

(*tataḥ praviśati sakhībhyām upāsyamānā rādhā.*)

Radha: (sodvegāṃ svagatam.) hadaḥi-a-a. jassa paḍicchanda-damśaṇamettādo īrisī durūha-saṅgamā uvatthidā de avasthā ttha vi puṇo rā-m-am vahasi.

tataḥ—then; *praviśati*—enters; *sakhībhyām*—by her two close friends (Lalitā and Viśākhā); *upāsyamānā*—served; *rādhā*—Śrīmatī Rādhārāṇī; *sa-udvegāṃ*—agitated; *svagatam*—aside; *hada*—wounded; *hi-a-a*—heart; *jassa*—of which; *paḍicchanda*—of a picture; *damśaṇa*—by the seeing; *mettado*—only; *īrisī*—like this; *durūha*—difficult to understand; *saṅgamā*—contact; *uvatthidā*—attained; *de*—your; *avasthā*—situation; *ttha vi*—somewhere; *puṇo*—again; *rā-am*—love; *vahasi*—you carry.

(Served by two friends, Lalitā and Viśākhā, Rādhā enters.)

Rādhā: (Agitated, she says to herself) O wounded heart, simply by looking at a picture you have fallen wildly and passionately in love.

Text 2 (c)

Ubhe: halā rāhi-e āmayehinto vilakkhaṇo de ve-āṇaṇubandhe lakkhī-adi. tā kīsa amhesu tattam na kadhesi.

(*rādhikā niḥśvasya vaktram vyāvartayati.*)

ubhe—both (Lalitā and Viśākhā; *rāhi-e*—O Rādhā; *āmayehinto*—because of

illness; *vilakkhaṇo*—symptoms; *de*—your; *ve-aṇā*—to distress; *anubandhaḥ*—in relation; *lakkhī-adi*—is perceived; *tā*—therefore; *kīsa*—the truth; *ṇa*—not; *kadhesi*—you tell; *rādhikā*—Śrīmatī Rādhārāṇī; *niḥśvasya*—sighing; *vaktram*—face; *vyākartayati*—turns away.

Lalitā and Viśākhā: Rādhā, we see how You suffer. Why will You not tell us the truth?

(Rādhā sighs and turns her face away.)

Text 2 (d)

viśākhā: (puro 'bhigamya. sanskṛtena)

*cintā-santatir adya kṛntati sakhi svāntasya kim te dhṛtim
kim vā siñcasi tāmram ambaram ati-avedāmbhasām ḍambaram
kampaś campaka-gauri lumpati vapuḥ-sthairyam katham vā balāt
tathyam brūhi na maṅgalā parijane saṅgopanāṅgī-kṛtiḥ*

purah—in front; *abhimagamya*—having gone; *sanskṛtena*—in Sanskrit; *cintā*—of anxieties; *santatiḥ*—a multitude; *adya*—at present; *kṛntati*—are tearing apart; *sakhi*—O friend; *svāntasya*—of the heart and mind; *kim*—why?; *te*—your; *dhṛtim*—composure; *kim vā*—why?; *siñcasi*—you sprinkle; *tāmram*—reddish; *ambaram*—garments; *ati-sveda*—with much perspiration; *ambhasām*—of the water; *ḍamraram*—abundance; *kampaḥ*—trembling; *campaka*—as a campaka flower; *gauri*—fair; *lumpati*—break; *vapuḥ*—of your body; *sthairyam*—steadiness; *katham vā*—and why is it?; *balāt*—by force; *tathyam*—truthfully; *brūhi*—please tell; *na*—not; *maṅgalā*—auspicious; *parijane*—to your servants; *saṅgopana*—concealment; *āṅgī-kṛtiḥ*—acceptance.

Viśākhā: (confronting Rādhā, in Sanskrit) O friend, why do these sufferings cut to pieces the peacefulness in Your heart? Why do You sprinkle Your red garments with a flood of perspiration? O girl fair like a yellow campaka flower, why does trembling now break the steadiness of Your body? Please tell the truth. It is not good to hide the truth from Your friends.

Text 3 (a)

*rādhikā: (sāsuyam) a-i niṭṭhure visāhe, tumaṁ evaṁ pucchantī vi ṇa lajjasi.
viśākhā: (saśaṅkam) halā, kaḥiṁ pi avaraddhamhi tti ṇa sumarāmi.*

sa—with; *asūyam*—indignation; *a-i*—O; *niṭṭhure*—cruel; *visāhe*—Viśākhā;

tumam—you; *evam*—indeed; *pucchantī*—enquiring; *vi*—even; *na*—not; *lajjasi*—are ashamed; *sa*—with; *śaṅkam*—fear; *halā*—O; *kaḥim pi*—at some time; *avaraddhamhi*—I have become an offender; *tti*—thus; *ṇa*—not; *sumarāmi*—I remember.

Rādhikā: (indignat) Cruel Viśākhā, are you not ashamed to question me in this way?

Viśākhā: (worried) Perhaps I once offended you, but I do remember it.

Text 3 (b)

rādhikā: a-i ṇikkive, kīsa evvaṃ bhaṇāsi. sumari-a pekkha.
viśākhā: halā, garu-eṇa vi paṇihāṇeṇa ṇa me sumaraṇaṃ hodi.

a-i—O; *ṇikkave*—merciless one; *kīsa*—why?; *evvaṃ*—in this way; *bhaṇāsi*—you are speaking; *sumari-a*—having remembered; *pekkha*—please look; *halā*—O; *garu-eṇa*—intense; *vi*—even; *paṇihāṇeṇa*—with endeavor; *ṇa*—not; *me*—my; *sumaraṇaṃ*—remembrance; *hodi*—is.

Rādhikā: Merciless girl, why do you talk like that? Remember and look.

Viśākhā: Even with a great effort, I still do not remember.

Text 3 (c)

rādhikā: ummatte, gahaṇe imaṃssi accāhidāḥala-kunḍe tumam jjeva maha pakkhevaṇī.
viśākhā: kadham vi-a.
rādhikā: (serṣyam) a-i micchāsarale, ālekkhagada-bhu-aṅga-saṅgiṇi, ciṭṭha ciṭṭha.

ummatte—O madwoman; *gahaṇe*—deep; *imaṃssi*—in this; *acchāhida*—very inauspicious; *anala*—of fire; *kunḍe*—in the lake; *tumamm*—you jjeva—indeed; *maha*—of me; *pakkhevaṇī*—throwing; *kadham vi-a*—how did I do that?; *sa*—with; *īrṣyam*—malice and impatience; *a-i*—O; *micchā-sarale*—crooked liar; *ālekkhagada*—in the picture; *bhu-aṅga*—of the serpent; *saṅgiṇi*—O friend; *ciṭṭha*—stand! Do not move!.

Rādhikā: Crazy girl, you threw Me into the lake of eternal burning fire!

Viśākhā: How is that?

Rādhikā: (with malice and impatience) Crooked liar, friend of the snake in this picture! Stay! Stay!

Text 3 (d)

(iti savaivaśyam sanskṛtena)

vitanvānaḥ tanvā marakata-rucīnām ruciratām
paṭān niṣkrānto 'bhūd dhṛta-śikhi-śikhaṇḍo nava-yuvā
(ity ardhoktau vāk-stambhaṁ ṇāṭayati.)

(sakhyau sabhrūbhāṅgam anyo 'nyam paśyataḥ.)

iti—thus; sa—with; vaivaśyam—loss of control; sanskṛtena—in Sanskrit;
vitanvānaḥ—manifesting; tanvā—with His form; marakata—of emeralds;
rucīnām—of the splendor; ruciratām—brilliance; paṭāt—from the picture;
niṣkrāntaḥ—come forth; abhūt—become; dhṛta—held; śikhi-śikhaṇḍaḥ—peacock
feather; nava—fresh; yuvā—with youthfulness; iti—thus; ardha—half; uktau—in
the speech; vāk—of the voice; stambhaṁ—choking; nāṭayati—represented
dramatically; sakhyau—the two friends (Lalitā and Viśākhā); sa—with; bhrū-
bhāṅgam—knitting of the eyebrows; anyāḥ-anyam—mutally; paśyataḥ—look.

(Overcome, Rādhā says in Sanskrit) Splendid like sapphires and decorated with
peacock feathers, a teenage boy stepped out of that picture. (In the middle of Her
words, Her voice becomes choked. Her two friends look at each other with raised
eyebrows.)

Text 3 (e)

bhruvaṁ tena kṣiptvā kim api hasatonmāḍita-mateḥ
śaśī vṛtto vahniḥ param ahaha vahnir mama śaśī

bhruvaṁ—eyebrows; tena—by Him; kṣiptvā—having moved; kim api—some;
hasatā—smiling; unmāḍita—deranged; mateḥ—mind; śaśī—moon; vṛttaḥ—activity;
vahniḥ—fire; param—then; ahaha—alas; vahnir—fire; mama—my; śaśī—moon.

When He smiled and moved His eyebrows, my heart became mad. The fire in
My heart shone like the moon. Then the moon of My heart entered the fire.

Text 4 (a)

lalitā: halā, kim eso siviṇṇassa vilāso.

halā—O; *kim*—what?; *eso*—this; *siviṇṇassa*—of a dream; *vilāso*—pastime.

Lalitā: Did this happen in a dream?

Text 4 (b)

rādhikā: (sanskṛtena)

*kim svapnasya vilakṣaṇā gatiṃ iyaṃ kim jāgarasyāthavā
kim rātrē upasattir eva rabhasād ahnaḥ kim ahnāya vā
itthaṃ śyāmala-candrikā-paricaya-spandena sandīpitair
antaḥ-kṣobha-kulair ahaṃ parivṛtā prajñātum ajñābhavam*

sanskṛtena—in Sanskrit; *kim*—what?; *svapnasya*—of a dream; *vilakṣaṇā*—characteristics; *gatiḥ*—motion; *iyam*—this; *jāgarasya*—of the waking state; *athavā*—or; *kim*—what; *ratreḥ*—of the night; *upasattiḥ*—connection; *eva*—indeed; *rabhasāt*—agitation; *ahnaḥ*—day; *kim*—what; *ahnāya*—instantly; *vā*—or; *itthaṃ*—in this way; *śyāmala*—dark; *candrikā*—moonlight; *paricaya*—accumulation; *spandena*—by the movement; *sandīpitaiḥ*—excited; *antaḥ*—internal; *kṣobha*—of intense emotions; *kulaiḥ*—by the multitudes; *ajñā*—ignorant; *abhavam*—I became.

Rādhikā: (in Sanskrit) Was it a dream, or was I awake? Was it night, or was it day? I do not know. The light from the dark moon of that teenage boy filled My heart with flames.

Text 5 (a)

viśākhā: (sākutam) halā rāhe, nūṇaṃ eso de citta-vibbhamo jevva kkhaṇi-o.

rādhikā: (sābhyasūyam) a-i aviśaddhe, viramehi, kīsa appaṇo dosam jhampidum pa-ttāsi.

sa—with; *ākūtam*—an intention; *halā*—O; *rāhe*—Rādhā; *nūṇam*—now; *eso*—this; *de*—of you; *citta*—of the mind; *vibbhamo*—bewilderment; *jjeva*—certainly; *kkhaṇi-o*—momentary; *sa*—with; *abhyasūyam*—indignation; *a-i*—O; *aviśaddhe*—untrusting; *viramehi*—please stop; *kīsa*—why; *appaṇo*—of yourself; *dosam*—offense; *jhampidum*—to conceal; *pa-uttāsi*—you are engaged.

Viśākhā: (with feeling) O Rādhā, Your heart was bewildered for a moment.
Rādhikā: (indignant) Faithless girl, stop! Why try to cover up your offense?

Text 5 (b)

(iti sanskṛtena)

kṛtām bhakti-cohedair ghusṛṇa-ghana-cardām adhivahan
punar labdho lubdhaḥ priyaka-taru-mūle caṭula-dhīḥ
lapantyāḥ sākṣepam nahi nahi nanīti smita-mukhe
haṭhān me durlīlaḥ sa kila bhuja-vallī-dalam adhāt

iti—thus; sanskṛtena—in Sanskrit; kṛtām—done; bhakti-chedaiḥ—with decorative marks; ghusṛṇa—kuṅkuma; ghana—intense; cardām—anointing; adhivahan—carrying; punar—again; labdhaḥ—attained; lubdhaḥ—eager; priyaka—kadamba; taru—tree; mūle—at the base; caṭula—fickle; dhīḥ—mind; lapantyāḥ—speaking; sākṣepam—in a teasing manner; nahi nahi nahi—no, no, no!; iti—thus; smita—smiling; mukhaḥ—mouth; haṭhāt—violently; me—of me; durlīlaḥ—mischievous; saḥ—He; kila—indeed; bhuja—arm; vallī—of the creeper; dalam—petal; adhāt—placed.

(in Sanskrit) Decorated with designs drawn in kuṅkuma, that passionate mischievous boy sat under a kadamba tree. Saying “No! No! No!”, I pushed Him away. Then that rogue forcibly touched Me with a flower petal from the blossoming vine of His arm.

Text 6

tataś ca

daronmīlan-nīlotpala-dala-rucas tasya nibiḍāḍ
virūḍhānām sadyaḥ kara-sarasija-sparśa-kutukāt
vahantī kṣobhāṇām nivaham iha nājñāśiṣam idam
kva vāham cakara kim aham vās sakhi tada

tataḥ—then; ca—and; dara—slight; unmilat—opening; nilotpala—of a blue lotus flower; dala—of the petal; rucaḥ—luster; tasya—of Him; nibiḍāt—intense; virūḍhānām—sprouted; sadyaḥ—immediately; kara—of the hand; sarasija—lotus; sparśa—for the touch; kutukāt—because of desire; vahantī—carrying; kṣobhāṇām—trembling and agitation; nivaham—abundance; iha—here; na—not; ajñāśiṣam—I knew; idam—this; kva—where?; vā—or; aham—I; kā—who?; vā—or; aham—I; cakara—I did; kim—what?; aham—I; vā—or; sakhi—O friend; tadā—then.

Longing for the touch of the lotus hand of that boy dark like a blue lotus petal, I trembled. Where was I? Who was I? What was I doing? Friend, I did not know.

Text 7 (a)

(iti vaivaśyam nāṭayati svagatam.) a-i duṭṭha-hia-a makkāḍa, kaṇho vaiṇavi-o sāmala-kisoro tti tiṇesu purisesu rā-am vahanto vi tumam na lajjasi. tā dāṇim appāṇam pāmaram tumam hadāsam karissam.

iti—thus; vaivaśyam—agitation; nāṭayati—represents dramatically; svagatam—aside; a-i—O; duṭṭha—wicked; hi-a-a—heart; makkāḍa—monkey; kaṇho—Kṛṣṇa; vaiṇavi-o—the fute-player; sāmala—who has a blackish complexion; kisoro—youth; tti—thus; tiṇesu—to three; purisesu—persons; rā-am—love; vahanto—bearing; vi—although; tumam—you; na—not; lajjasi—are ashamed; tā—therefore; dāṇim—now; appāṇam—body; vāvādi-a—having destroyed; pāmaram—wicked; tumam—you; hadāsam—without hope; karissam—I will destroy.

(Agitated, She says to herself:) Wicked heart! Monkey! Are you not ashamed to love three persons simultaneously? You love Kṛṣṇa, and you also love the flute-player, and now you love this dark teenage boy. O heart, when I kill my body, I will also kill wretched, hopeless you.

Text 7 (b)

lalitā: hanta, hata-mammaha-sacivassa vasantassa vipphujideṇa dūsidā ede parisarā dīsanti. tā kim ettha saraṇam.

hanta—O; hata—wretched; mammaha—of cupid; sacivassa—of the friend; vasantassa—of spring; vipphujideṇa—by the appearance; dūsidā—spoiled; ede—these; parisarā—places; dīsanti—are seen; tā—that; kim—what?; ettha—here; saraṇam—refuge.

Lalitā: Look! Springtime, the prime minister of King Kāmadeva, has come and polluted everything. Who will save us from him?

Text 7 (c)

rādhikā: (sanskṛtena)

*vikrīḍantu paṭīra-parvata-taṭī-saṁsargiṇo mārutāḥ
kṁhelantāḥ kalayantu komalatarām puṁs-kokilāḥ kākālīm
saṁrambheṇa śilīmukhā dhvani-bhṛto vidhyantu maṁ-mānasam
hāsyantyāḥ sakhi me vyathām param amī kurvanti sāhāyakām*

sanskṛtena—in Sanskrit; *vikrīḍantui*—let them play; *paṭīra*—of sandalwood; *parvata*—of the hills; *taṭī*—with the slopes; *saṁsargiṇaḥ*—manifested; *mārutāḥ*—breezes; *kṁhelantaḥ*—playing; *kalayantu*—let them sound; *komalatarām*—pleasant; *puṁs-kokilāḥ*—cuckoos; *kākālīm*—warbling; *saṁrambheṇa*—with a flurry; *śilīmukhāḥ*—bees; *dhvani-bhṛtaḥ*—buzzing; *vidhyantu*—my pierce; *maṁ*—my; *māhasam*—heart; *hāsyantyāḥ*—who is about to abandon; *sakhi*—O friend; *me*—of me; *vyathām*—suffering; *param*—completely; *amī*—these; *kurvanti*—provide; *sāhāyakam*—aid.

Rādhikā: (in Sanskrit) Let the breezes from the sandalwood mountains play. Let the playful cuckoos sweetly sing. Let the buzzing bees attack My heart. Friend, they will help Me end My troubles.

Text 8 a

*ubhe: (sāśram) halā, edāhim ghora-cintāhim kīsa kilimmasi. amhehim takkidam
adi-metta-dullaho ṇa kkhu de hi-a-aṭṭhido attho.*

ubhe—both (Lalitā and Viśākhā); *sa*—with asram—tears; *halā*—O; *edāhim*—by these; *ghora*—terrible; *cintāhim*—sufferings; *kīsa*—why?; *kilimmasi*—you have become exhausted; *amhehim*—by us; *takkidam*—surmised; *adi-metta*—extremely; *dullaho*—difficult to attain; *ṇa*—not; *kkhu*—indeed; *de*—your; *hi-a-a*—of the heart; *aṭṭhido*—situation; *attho*—aim.

Lalitā and Viśākhā: (weeping) Why were You attacked by these terrible sufferings? We do not understand the unusual longings in Your heart.

Text 8 (b)

rādhikā (niḥśvasya sanskṛtena)

*iyam sakhi suduḥśādhya
rādhā hṛdaya-vedanā*

kṛtā yatra cikitsāpi
kutsāyām paryavasyati

niḥśvasya—sighing; *sanskṛtena*—in Sanskrit; *iyam*—this; *sakhi*—my dear friend; *suduḥśādhya*—incurable; *rādhā*—of Śrīmatī Rādhārāṇī; *hṛdaya-vedanā*—palpitation of the heart; *kṛtā*—done; *yatra*—in which; *cikitsā*—treatment; *api*—although; *kutsāyām*—in defamation; *paryavasyati*—end in.

Rādhikā: (sighs) My dear friend, these palpitations of Śrīmatī Rādhārāṇī's heart are extremely difficult to cure. Even if one applied some medical treatment, it would only end in defamaion.*

Text 9 (a)

tā viṇṇavemi imaṁssi osare jadhā sudiḍham ekkam ladā-pāsam lahemī tadhā
siṇehessa ṇikkidim karedha.

tā—therefore; *viṇṇavemi*—I am intructing; *imaṁssi*—in this; *osare*—moment; *jadhī*—just as; *sudiḍham*—very firm; *ekkam*—one; *ladā*—of the creeper; *pāsam*—network; *lahemi*—I may attain; *tadhā*—in the same way; *siṇehassa*—of love; *ṇikkidim*—cure; *karedha*—please perform.

I will tell you how to cure Me. If this flowering-vine were wrapped about My neck like a noose, and I were hanged, then you would cure My disease of love.

Text 9 (b)

ubhe: (savyatham) halā, evvaṁ dāruṇaṁ bhaṇantī mā kkhu sahīṇaṁ jīvidaṁ
lumpehi. ṇaṁ paccāsaṇṇā ahitttha-siddhī.

sa—with; *vyatham*—agitation; *halā*—O; *evvaṁ*—in this way; *dāruṇaṁ*—terrible; *bhaṇantī*—speaking; *mā*—don't; *kkhu*—indeed; *sahīṇaṁ*—of your friends; *jīvidaṁ*—life; *lumpehi*—take away; *ṇaṁ*—at present; *paccāsaṇṇā*—near at hand; *de*—your; *ahitttha*—desired; *siddhī*—goal.

Lalitā and Viśākhā: (agitated) Don't talk in that horrible way! Don't break your friends' lives! Soon You will attain what You long for.

Text 9 (c)

rādhikā: sahīo, ṇa jāṇīdha imā-e hada-rāhī-e hi-a-a- duddhataṇam, jam evvaṁ matedha.

sahīo—O friends; *ṇa*—not; *jāṇīdha*—you understand; *imā-e*—of her; *hada*—wounded; *rāhī-e*—of Rādhā; *hi-a-a*—of the heart; *duddhataṇam*—wickedness; *jam*—because; *evvaṁ*—in this way; *matedha*—you counsel.

Rādhikā: Friends, you speak this advice only because you do not know the evil in wounded Rādhā's heart.

Text 9 (d)

kadhidaṁ jevva savvaṁ pi-a-sahī-e.
rādhikā: ṇahu ṇahu, guru-ī lajjā nivāredi.

kahiddham—spoken; *jevva*—certainly; *savvaṁ*—everything; *pi-a-sahī-e*—by our dear friend (Śrīmatī Rādhārāṇī); *ṇahu ṇahu*—no, no; *guru-ī*—intense; *lajjā*—shame; *nivāredi*—prevents.

Lalitā and Viśākhā: Our dear friend has told us everything.
Rādhikā: No, no. Her great shame stops Her from revealing it.

Text 9 (e)

sakhyau; halā, appasa-āsādo vi guru-o amhesu tuha siṇeho lakkhī-adi. tā bahiraṅgā-e lajjā-e ko attha aṇuroho.

sakhyau—the two friends (Lalitā and Viśākhā); *apasa-āsādo*—from yourself; *vi*—even; *guru-o*—intense; *mahesu*—to us; *tuha*—your siṇeho—love; *lakkhī-adi*—is perceived; *tā*—therefore; *bahiraṅgā-e*—external; *lajjā-e*— ; *ko*—what?; *attha*—here; *aṇuroho*—relation.

Lalitā and Viśākhā: We see Your great love. How can Your shame, standing outside, hide it?

Text 9 (f)

rādhikā: (sanskṛtena)

*ekasya śrutam eva lumpati matim kṛṣṇeti nāmākṣaram
sāndronmāda-paramparām upanayaty anyasya vaṁśī-kalaḥ
eṣa snigdha-ghana-dyutir manasi me lagnaḥ paṭe vikṣanāt
kaṣṭam dhik puruṣa-traye ratir abhūn manye mṛtiḥ śreyasī*

sanskṛtena—in Sanskrit; *ekasya*—of one person; *śrutam*—heard; *lumpati*—take away; *matim*—the mind; *kṛṣṇa iti*—Kṛṣṇa; *nāma-akṣaram*—the letters of the name; *sāndra-unmāda*—of intense madness; *paramparām*—a shower; *upanayati*—brings; *anyasya*—of another; *vaṁśī-kalaḥ*—the sound vibration of the flute; *eṣaḥ*—this third one; *snigdha*—giving love; *ghana-dyutiḥ*—lightninglike effulgence; *manasi*—in the mind; *me*—My; *lagnaḥ*—attachment; *paṭe*—in the picture; *vikṣanāt*—by seeing; *kaṣṭam dhik*—oh, shame upon Me; *puruṣa-traye*—to three persons; *ratih*—attachment; *abhūt*—has appeared; *manye*—I think; *mṛtiḥ*—death; *śreyasi*—better.

Rādhikā: (Sanskrit) Since I have heard the name of a person called Kṛṣṇa, I have practically lost My good sense. Then, there is another person who plays the flute in such a way that after I hear the vibration, intense madness arises in My heart. And again there is still another person to whom My mind becomes attached when I see His beautiful lightning effulgence in His picture. Therefore I think that I am greatly condemned, for I have become simultaneously attached to three persons. It would be better for Me to die because of this.*

Text 10 (a)

*ubhe: (saharṣam) halā, kadham tumhādisiṇam go-ula-sundarīnam go-ulinda-
nandanam ujjihi-a aparaṁssi anurā-o sambhavadi. tā suṇāhi. ekko jjevva eso mahā-ṇā-
aro kaṇho.*

ubhe—both (gopis); *sa*—with; *harṣam*—joy; *halā*—O; *kadham*—how?; *tumhādisiṇam*—of those like you; *go-ula*—in Gokula; *sundarīnam*—of beautiful girls; *go-ulinda*—of the king of Gokula (Nanda Mahārāja); *nandanam*—the son (Kṛṣṇa); *ujjihi-a*—having abandoned; *aparaṁssi*—towards someone else; *anurā-o*—love; *sambhavadi*—come into existence; *tā*—therefore; *suṇāhi*—please listen; *ekko*—one; *jjevva*—indeed; *eso*—He; *mahā-ṇā-aro*—very sophisticated; *kaṇho*—Kṛṣṇa.

Lalitā and Viśākhā: (happily) How can beautiful girls of Gokula like You turn from Kṛṣṇa and fall in love with some other man? Listen. The three persons are

one. They are all the hero Kṛṣṇa.

Text 10 (b)

rādhikā: (socchvāsam ātmagatam) hi-a-a, samāsassa samāsassa. dāṇīm jādā jī-alo-a-nivāsa-lālasā.

sa—with; *ucchvāsam*—a sigh of relief; *ātmagatam*—aside; *hi-a-a*—O heart; *samāsassa samāsassa*—be comforted, be comforted; *dāṇīm*—now; *jādā*—is born; *tuha*—of you; *jī-alo-a*—in the living entities; *nivāsa*—the person who resides; *lālasā*—ardent longing.

Rādhikā: (breathes a sigh of relief and say to Herself:) Heart, be peaceful. Be peaceful. The man you long to attain is the home of all beings and all worlds.

Text 10 (c)

ubhe: (sanskṛtena)

*sā saurabhormi-paridigdha-digantarāpi
vandhyam januḥ sutanu gandha-phalī bibharti
rādhe na vibhrama-bharaḥ kriyate yad-aṅke
kāmaṁ nipīta-madhunā madhusūdanena*

sanskṛtena—in Sanskrit; *sā*—that; *saurabha*—of sweet fragrance; *ūrmi*—with waves; *paridigdha*—anointed; *dig-antarā*—all directions; *api*—although; *vandhyam*—useless; *januḥ*—birth; *sutanu*—O beautiful one; *gandha-phalī*—campake creeper; *bibharti*—holds; *rādhe*—O Rādhā; *na*—not; *vibhrama*—of pastimes; *bharaḥ*—multitude; *kriyate*—is performed; *yad*—of whom; *aṅke*—on the lap; *kāmaṁ*—joyfully; *nipīta*—drunk; *madhunā*—honey; *madhusūdanena*—by the bumble-bee who is Lord Madhusūdana (Kṛṣṇa).

Lalitā and Viśākhā: O beautiful, slender Rādhā, even if it anoints the directions with waves of sweet fragrance, a flowering priyaṅgu vine lives in vain if a playful bumblebee does not drink its honey.

Note: The bumblebee (*madhusūdana*) here is Kṛṣṇa.

Text 11 (a)

nandīmukhī: (parikramya) kaham aggado jevva esā rāhī. (ity upasṛtya) ja-adu ja-adu pi-asahī.

rādhikā: (sāvahittham) sahi, kusalam bhaavadi-e.

parikramya—walking; *kaham*—how is it?; *aggado*—in the presence; *jevva*—indeed; *esā*—she; *rāhī*—Rādhā; *iti*—thus; *upasṛtya*—approaching; *ja-adu ja-adu*—all glories, all glories; *pi-a*—dear; *sahī*—friend; *sa*—with; *avahittham*—concealment of her actual thoughts; *sahi*—O friend; *kusalam*—auspiciousness; *bhaavadi-e*—of her ladyship.

Nandīmukhī: (walking, enters) Why is Rādhā here? (approaches Rādhā) Glory, glory to my dear friend!

Rādhikā: (concealing her emotions) Friend, I hope you are well.

Text 11 (b)

nandīmukhī: tuha ullāhattane jāde (iti rādhām nibhālya svagatam.) appekkhi-a cce-a ma-e padham nittāṅkidam. tadhāvi pucchissam.

tuha—your; *ullahattane*—recovery; *jade*—produced; *iti*—thus; *radham*—at Radha; *nibhalya*—glancing; *svagatam*—aside; *appekkhi-a*—not seen; *ma-e*—by me; *padham*—at first; *nittāṅkidam*—prevented; *tadhavi*—nevertheless; *pucchissam*—I shall ask.

Nandīmukhī: You are well, I see. (Looking at Rādhā, she says to herself) I do not see anything unusual. Perhaps She hides it. I will ask.

Text 11 (c)

(prakāśam, sanskṛtena)

*na mugdhe vaidagdhī-garima-paridigdhā tava matir
virāmo nedānīm apī vapuṣi bālyasya vayasah
kam apy antaḥ-kṣobham prathayasi tathāpi tvam athavā
sakhi jñātam vṛndāvana-madana-visphūrjitam idam*

prakāśam—openly; *sanskṛtena*—in Sanskrit; *na*—not; *mugdhe*—O bewildered

beautiful girl; *vaidagdhī*—intelligence; *garima*—with a great quantity; *paridigdhā*—anointed; *tava*—your; *matiḥ*—mind; *virāmaḥ*—cessation; *na*—not; *idānim*—now; *vapuṣi*—in the body; *bālyasya*—of youth; *vayasaḥ*—of the age; *kam api*—some; *antaḥ*—internal; *kṣobham*—agitation; *prathayasi*—you are manifesting; *tathā api*—nevertheless; *tvam*—you; *athavā*—or; *sakhi*—O friend; *jñātam*—known; *vṛndāvana*—of Vṛndāvana; *madana*—of the cupid; *visphūrjitam*—manifested; *idam*—this.

(Openly) Beautiful, foolish girl, Your heart is not anointed with great intelligence. You have not stopped being a child. Friend, either Your heart trembles in pain, or You gave met the Kāmadeva that lives in Vṛndāvana forest.

Text 12 (a)

lalitā: a-i ali-āsaṅkiṇi, sīdala-dakṣiṇāṇila-hetu-am kampa-pula-am pekkhi-a kīsa dūsaḥam parivādam deśi.

a-i—O; *ali*—pretended; *āsaṅkiṇi*—fear; *sīdala*—cool; *dakṣiṇa*—southern; *anila*—wind; *hetu-am*—cause; *kampa*—trembling; *pula-am*—hairs standing upright; *pekkhi-a*—having seen; *kīsa*—why?; *dūsaḥam*—unbearable; *parivādam*—accusation; *deśi*—you give.

Lalitā: Suspicious girl, the trembling and standing up of hairs that you see is caused by the cold southern wind. Why do you make this terrible accusation?

Text 12 (b)

nandīmukhī: (sasmitam, saṅskṛtena)

*romāṇcaḥ pariceṣyate katham ayam nāsmābhir utkampavāh
duṣkīrtim nahi dakṣiṇāya marute dākṣiṇya-śūnye vada
etan manmatha-koṭi-sambhrama-bharair bambhromyate subhruvaḥ
svānte nāgara-cakravartī-nayana-prāntasya līlayitam*

sa—with; *smitam*—a smile; *saṅskṛtena*—in Sanskrit; *roma-aṅcaḥ*—hair standing upright; *pariceṣyate*—will be augmented; *katham*—how is it; *ayam*—this; *na*—not; *asmābhiḥ*—by us; *utkampavān*—trembling; *duṣkīrtim*—dishonor; *nahi*—not; *dakṣiṇāya*—to the southern; *marute*—breeze; *dākṣiṇya*—of perception; *śūnye*—O you who are devoid; *vada*—please say; *sambhrama*—charm; *bharaiḥ*—by the great quantity; *bambhromyate*—constantly move; *subhruvaḥ*—of she who has beautiful eyebrows; *svānte*—in the heart; *nāgara*—of handsome young men; *cakravartī*—of

the emperor (Kṛṣṇa); *nayana*—of the eyes; *prāntasya*—of the corner; *līlāyitam*—pastimes.

Nandīmukhī: (smiling, says in Sanskrit) If that is why the hairs of Her body stand up, then why do the hairs of our bodies not also stand up? O foolish girl, don't insult the southern wind in this way. The sidelong glance of He who is the king of heroes and whose graceful eyebrows are worshiped by millions of Kāmadevas, now plays in this girl's heart.

Text 13 (a)

*tā saccam kahehi. kadā edā-e paccakkhī-kido go-ulāṇando.
viśākhā: evaṁ ṇedam.*

tā—therefore; *saccam*—the truth; *kahehi*—please tell; *kadā*—when?; *edā-e*—by her; *paccakkhī-kido*—was seen; *go-ula*—of Gokula; *āṇando*—bliss (Śrī Kṛṣṇa); *evaṁ*—in this way; *ṇedam*—this.

Twll the truth. When did She see Kṛṣṇa, the bliss of Gokula?
Viśākhā: It is true.

Text 13 (b)

nandīmukhī: (sanskṛtena)

*dara-vicalita-bālyā vallabhā bāndhavānām
viharasi bhuvane tvam patyur āmoda-pātrī
ahaha paśupa-rāmā kāmīno mohanatvam
tvam api yad amunāntar bādham unmāditāsi*

sanskṛtena—in Sanskrit; *dara*—slight; *vicalita*—moved; *bālyā*—from childhood; *vallabhā*—dear; *bāndhavānām*—of her relatives; *viharasi*—you perform pastimes; *bhuvane*—in the house; *tvam*—you; *patyur*—of the husband; *āmoda*—of delight; *pātrī*—the object; *ahaha*—O; *paśupa*—of the cowherd men; *rāmā*—of the beautiful wives; *kāmīnaḥ*—of the lover; *mohanatvam*—the enchantment; *tvam*—you; *api*—even; *yad*—which; *amunā*—by this; *antaḥ*—within; *bādham*—exceedingly; *unmāditā*—maddened; *asi*—you are.

Nandīmukhī: (in Sanskrit) A little past childhood, dear to Your kin, and a delight to Your husband, You enjoy pastimes in this world. Aha! Now You have

fallen under the spell of a rake who enjoys with the gopas' wives. Now Your heart is wild with passionate love for Him.

Text 14 (a)

tā aham bhaavadīm tuvaredum gamissam. (iti niṣkrāntā).

tā—therefore; *aham*—I; *bhaavadīm*—to the exalted Paurṇamāsī; *tuvaredum*—to quickly bring; *gamissam*—I shall go; *iti*—thus; *niṣkrāntā*—she exits.

I will go and quickly bring noble Paurṇamāsī. (She exits.)

Text 14 (b)

rādhikā: (vimṛśya. sanskṛtena)

*sā kalyāṇī kula-yuvatibhiḥ śīlitā dharma-śailī
grāg asmābhiḥ katham avinayotphullam ullaṅghanīyā*

(ity ardhokte. punaḥ sotkaṇṭham.)

*hā dr̥g-bhaṅgī-parimala-kalā-karmaṭho 'yaṁ katham vā
hātum śakyaḥ paśupa-nagarī-nāgarī-nāgarendrah*

vimṛśya—reflecting for a moment; *sanskṛtena*—in Sanskrit; *sā*—she; *kalyāṇī*—auspicious; *kula*—pious and chaste; *yuvatibhiḥ*—by the young girls; *śīlitā*—performed; *dharma*—pious; *śailī*—activities; *drāk*—quickly; *asmābhiḥ*—by us; *katham*—how is it?; *avinaya*—immodesty; *phullam*—blossomed; *ullaṅghanīyā*—about to be transgressed; *iti*—thus; *ardha*—half; *ukte*—in the speech; *punaḥ*—again; *sa*—with; *utkaṇṭham*—longing; *hā*—O; *dr̥k-bhaṅgī*—of the sidelong glance; *parimala*—manifestations; *kalā*—at the art; *karmaṭhaḥ*—very expert; *ayaṁ*—He; *katham vā*—how is it possible?; *hātum*—to neglect; *śakyaḥ*—able; *paśupa*—of the cowherd men; *nagarī*—of the town of Gokula; *nāgarī*—of the charming gopīs; *nagara*—and the handsome cowherd men; *indrah*—the king.

Rādhikā: (She reflects for a moment, and then says in Sanskrit) Why do we pious girls disobey the auspicious rules of religion? (She stops in the middle, and then again speaks, this time filled with longing.) Ah! How can I renounce the regal hero of the girls in this twon of gopas, a hero learned in the arts of crooked glances?

Text 15 (a)

(*tataḥ praviśati nandīmukhī-mukharābhyām anugamyamānā paurṇamāsī.*)
Paurṇamāsī: mukhare, kim aduḥsādhā-bādhā tarkitā tvayā rādhā
Mukharā: bhaavadi, suṇāhi.

tataḥ—then; *praviśati*—enters; *nandīmukhī*—by Nandīmukhī; *mukharābhyām*—and Mukharā; *anugamyamānā*—followed; *paurṇamāsī*—Paurṇamāsī; *mukhare*—O Mukharā; *kim*—why?; *aduḥsādhā*—incurable; *bādhā*—disease; *tarkitā*—is thought; *tvayā*—by you; *rādhā*—Rādhā; *bhaavadi*—O noble gopī; *suṇāhi*—please listen.

(Followed by Nandīmukhī and Mukharā, Paurṇamāsī enters.)
Paurṇamāsī: Mukharā, why do you think Rādhā suffers from an incurable illness?
Mukharā: Noble lady, listen.

Text 15 (b)

agre vikṣya śikhaṇḍa acirād utkampam ālambate
guṇjānām ca vilokanān muhur asau parikrośati
no jāne janayann apūrva-naṭana-kṛīḍā-camatkāritām
bālāyāḥ kila citta-bhūmim aviśat ko 'yaṁ navīna-grahaḥ

agre—in front; *vikṣya*—seeing; *śikhaṇḍa-khaṇḍam*—some peacock feathers; *acirāt*—all of a sudden; *utkampam*—trembling of the heart and body; *ālambate*—takes to; *guṇjānām*—of a garland of gūnjā (small conchshells); *ca*—also; *vilokanāt*—by seeing; *muhur*—constantly; *asau*—She; *sa-asram*—with tears; *parikrośati*—goes around crying; *no*—not; *jāne*—I know; *janayan*—awakening; *apūrva-naṭana*—like unheard of dramatic dancing; *kṛīḍā*—of activities; *camatkāritām*—the madness; *bālāyāḥ*—of this poor girl; *kila*—certainly; *citta-bhūmim*—within the heart; *aviśat*—has entered; *kaḥ*—what; *ayaṁ*—this; *navīna-grahaḥ*—new ecstatic influence.

Upon seeing peacock feathers in front of Her, this girl suddenly begins trembling. When She sometimes sees a necklace of gūnjā (small conchshells), She sheds tears and cries loudly. I do not know what kind of new ecstatic influence has entered her heart of this poor girl. It has imbued Her with the dancing attitude of a player creating wonderful, unprecedented dances on a stage.*

Text 16 (a)

Paurṇamāsī: (svagatam) so 'yam uddandasya navānurāga-rāseḥ ko 'pi caṇḍimā. (prakāśam) mukhare, sādhu vijñātam. yad atra dānava-kulāvataṁsāḥ kaṁsādayo rādhām anviṣyanti tena ko 'py ayam aṅganā-graho bālām āviveśa.

svagatam—aside; *saḥ*—it; *ayam*—this; *uddandasya*—powerful; *nava*—new; *anurāga*—of love; *rāseḥ*—of a great quantity; *koḥ api*—some; *caṇḍimā*—violent passion; *prakāśam*—openly; *mukhare*—O Mukharā; *sādhu*—properly; *vijñātam*—understood; *yad*—which; *atra*—here; *dānava*—of the demons; *kula*—of the dynasties; *avataṁsāḥ*—crowns; *kaṁsa*—Kāṁsa; *ādayaḥ*—headed by; *rādhām*—Rādhā; *anviṣyanti*—search; *tena*—because of this; *kaḥ api*—some; *ayam*—this; *aṅganā*—woman; *grahaḥ*—seizure; *bālām*—the girl; *āviveśa*—entered.

Paurṇamāsī: (aside) This is the passion of intense new love. (Openly) Mukharā, I understand this very well. Kāṁsa and the other crowns of the demons are searching for Rādhā. They made a ghost enter this girl.

Text 16 (b)

Mukharā: bhaavadi, ko ettha paḍi-āro.
Paurṇamāsī: api dānavārer dṛṣṭir eva.

bhaavadi—O noble gopī; *ko*—what?; *ettha*—here; *paḍi-āro*—is the remedy; *api*—even; *dānava*—of the demons; *areḥ*—of the enemy (Kṛṣṇa); *eva*—indeed.

Mukharā: Noble lady, what is the remedy?

Paurṇamāsī: The remedy is a glimpse Kṛṣṇa, the sworn enemy of the demons.

Text 16 (c)

Mukharā: bhaavadi, kuḍilā kkhu jaḍilā edaṁ ṇāṇiṇandissadi.
Paurṇamāsī: mukhare, sa khalu mad-girā sandiṣyatām—"jaṭile, mā śaṅkiṣṭhāḥ. kṛṣṇam ātmavidyayaiva saṅghatyaiṣyāmi" iti.
(Mukharā namaskṛtya niṣkrāntā.)

bhaavadi—O noble gopī; *kuḍilā*—crooked; *kkhu*—indeed; *jaḍilā*—Jaṭilā; *edaṁ*—this; *ṇa*—not; *ahiṇandissadi*—will become pleased; *mukhare*—O Mukharā; *sā*—she; *khalu*—indeed; *mad*—my; *girā*—by speech; *sandiṣyatām*—may be told;

jaṭilā—O Jaṭilā; *mā*—do not; *śaṅkiṣṭhāḥ*—be afraid; *kṛṣṇam*—Kṛṣṇa; *ātma-vidyayā*—by mystic power; *saṅghatayiṣyāmi*—I shall bring; *iti*—thus; *mukharā*—Mukharā; *namaskṛtya*—offering obeisances; *niśkrāntā*—exits.

Mukharā: Noble lady, this will not please crooked Jaṭilā.

Paurṇamāsī: Mukharā, I will tell her, "Jaṭilā, don't worry. With my mystic power I will bring Kṛṣṇa. (But this is not the Kṛṣṇa who is the son of Nanda Mahārāja)."

(Mukharā offers obeisances and exits.)

Text 16 (d)

*paurṇamāsī: (upasṛtya) vatse, nijābhīṣṭa-lābhena kṛtārthī-bhūyāḥ.
(rādhā sāvahittham praṇamati.)*

upasṛtya—approaching; *vatse*—O child; *nija*—own; *abhīṣṭa*—of the desire; *lābhena*—by the attainment; *kṛta-arthī*—contented; *bhūyāḥ*—greatly; *rādhā*—Rādhā; *sa*—with; *avahittham*—concealment of her actual emotions; *praṇamati*—offers obeisances.

Paurṇamāsī: (approaches Rādhā) Child, now my desires are fulfilled.
(Concealing her emotions, Rādhā offers obeisances.)

Text 16 (e)

paurṇamāsī: (svagatam)

*bhajantyāḥ savrīḍaṁ katham api tad-āḍambara-ghaṭām
apahnotuṁ yatnād abhinava-madāmoda-madhurā
adhīrā kālindī-pulina-kalabhendrasya vijayaṁ
sarojakṣyāḥ sāksād vadati hṛdi kuñje tanuvanī*

svagatam—aside; *bhajantyāḥ*—who is acting; *sa*—with; *vṛīḍam*—embarrassment; *katham api*—by some means; *tat*—of Him; *āḍambara*—of passion; *ghaṭām*—abundance; *apahnotum*—to conceal; *yathāt*—with great effort; *abhinava*—fresh; *sadā*—of intoxication; *āmōda*—of the delight; *madhurā*—sweetened; *adhīrā*—untamed; *kālindī*—of the Yamunā river; *pulina*—on the bank; *kalabha*—of the young elephants; *indrasya*—of the king (Kṛṣṇa); *vijayam*—victorious strength; *saroja*—lotus; *akṣyāḥ*—eyes; *sāksāt*—directly; *vadati*—showing; *hṛdi*—in the heart; *kuñje*—in the grove; *tanu*—form; *vanī*—small forest.

Paurṇamāsī: (aside) Tasting the sweetness of new love, She shyly hides Her passion. The passionate lotus-eyed girl is conquered by the regal elephant that plays in the garden of Her heart.

Text 17 (a)

(punar nirūpya janāntikam.) hanta nāndīmukhī, nirbhara-gabhīra-premormi-nirmita-manah-kṣobhā kim apy eṣā viceṣṭate. tad iyam avadhāryatām anurāga-vīrasya kāpi durvibodha-gabhīra-vikrama-vaicitrī. tathā hi.

punaḥ—again; *nirūpya*—describing; *janāntikam*—whispering (to Nāndīmukhī); *hanta*—O; *nāndīmukhī*—Nāndīmukhī; *nirbhara*—powerful; *gabhīra*—deep; *prema*—of love; *ūrmi*—by waves; *nirmita*—produced; *manah*—of the heart; *kṣobhā*—agitation; *kim api*—indescribable; *eṣā*—she; *viceṣṭate*—acts; *tat*—that; *iyam*—this; *avadhāryatām*—should be considered; *anurāga*—of love; *vīrasya*—of the hero (Kṛṣṇa); *kā api*—something; *durvibodha*—difficult to understand; *gabhīra*—great; *vikrama*—prowess; *vaicitrī*—wonder; *tathā hi*—for this reason it has been said.

Paurṇamāsī: (whispers to Nāndīmukhī) Nāndīmukhī, Her heart is tossed by waves of deep love. Know that this is caused by the wonderful and inconceivable power of He who is the hero of love.

Text 17 (b)

pratyāhṛtya muniḥ kṣaṇam viṣayato yasmin mano dhitsate
bālāsau viṣayeṣu dhitsati tataḥ pratyāharantī manah
yasya sphūrṭi-lavāya hanta hṛdaye yogī samutkaṇṭhate
mugdheyam bata paśya tasya hṛdayāt niṣkrāntim ākāṅkṣati

pratyāhṛtya—having withdrawn; *muniḥ*—a sage; *kṣaṇam*—for a moment; *viṣayataḥ*—from the objects of the senses; *yasmin*—in whom; *manah*—mind; *dhitsate*—is placed; *bālā*—girl; *asau*—this; *viṣayeṣu*—in the sense-objects; *dhitsati*—places; *tataḥ*—from that; *pratyāharantī*—withdrawing; *manah*—the mind; *yasya*—of whom; *sphūrṭi*—of manifestation; *lavāya*—for a tiny particle; *hanta*—O; *hṛdaye*—in the heart; *yogī*—a yogī; *samutkaṇṭhate*—aspires; *mugdhā*—bewildered; *iyam*—this; *bata*—alas; *paśya*—just look; *tasya*—of Him; *hṛdayāt*—from the heart; *niṣkrāntim*—the exit; *ākāṅkṣati*—desires.

Just see how wonderful it is! Great sages meditate upon Kṛṣṇa after being relieved of all material transactions, and with great difficulty they try to situate

Kṛṣṇa in their hearts. And opposed to this, this young girl is trying to withdraw Her mind from Kṛṣṇa so She can apply it to the material activities of sense gratification. What a regrettable thing it is that this girl is trying to drive away from Her heart the same Kṛṣṇa who is sought after by great sages through severe austerities and perseverance.*

Text 18 (a)

*nāṇḁimukhī: bhaavadi, īrisassa bhā-assa viṇṇāṇe mūḁhamhi.
paurṇamāsī: vatse satyam āttha. durgamo 'yam gāḁhānurāga-vivartaḁ. śrūyatām.*

bhaavadi—O noble lady; *īrisassa*—like this; *bhā-assa*—of love; *viṇṇāṇe*—in knowledge; *mūḁhamhi*—I am bewildered; *vatse*—child; *satyam*—truth; *āttha*—you say; *durgamaḁ*—difficult to attain; *ayam*—this; *gāḁha*—deep; *anurāga*—love; *vivartaḁ*—ecstasy; *śrūyatām*—please hear.

Nāṇḁimukhī: Noble lady, love like this bewilders me.

Paurṇamāsī: Child, what you say is true. This deep and ecstatic love is very rare and difficult to attain. Listen.

Text 18 (b)

*piḁābhir nava-kāla-kūṭa-kaṭutā-garvasya nirvāsano
nisyandena mudām sudhā-madhurimāhaṅkāra-saṅkocanaḁ
premā sundari nanda-nandana-paro jāgarti yasyāntare
jñāyante sphutam asya vakra-madhurās tenaiva vikrāntayaḁ*

piḁābhir—by the sufferings; *nava*—fresh; *kāla-kūṭa*—of poison; *kaṭutā*—of the severity; *garvasya*—of pride; *nirvāsanaḁ*—banishment; *nisyandena*—by pouring down; *mudām*—happiness; *sudhā*—of nectar; *madhurimā*—of the sweetness; *ahaṅkāra*—the pride; *saṅkocanaḁ*—minimizing; *premā*—love; *sundarī*—beautiful friend; *nanda-nandana-paro*—fixed upon the son of Mahārāja Nanda; *jāgarti*—develops; *yasya*—of whom; *antare*—in the heart; *jñāyante*—are perceived; *sphutam*—explicitly; *asya*—of that; *vakra*—crooked; *madhurāḁ*—and sweet; *tena*—by him; *eva*—alone; *vikrāntayaḁ*—the influences.

My dear beautiful friend, if one develops love of Godhead, love of Kṛṣṇa, the son of Nanda Mahārāja, all the bitter and sweet influences of this love will manifest in one's heart. Such love of Godhead acts in two ways. The poisonous effects of love of Godhead defeat the severe and fresh poison of the serpent. Yet there is simultaneously transcendental bliss, which pours down and defeats the poisonous effects of a snake, as well as the happiness derived from pouring nectar

on one's head. It is perceived as doubly effective, simultaneously poisonous and nectarean.*

Text 19 (a)

tad ehi, bhāvam asyāḥ parīkṣevahi. (ity upasṛtya) vatse kim api praṣṭavyāsi.

tat—to that; *ehi*—please do; *bhāvam*—the love; *asyāḥ*—of her (Rādhā); *parīkṣevahi*—let us observe; *iti*—thus; *upasṛtya*—approaching (Rādhā); *vatse*—O child; *kim api*—a little; *praṣṭavyā*—to be questioned; *asi*—you are.

Come, let us test Her love. (They approach Rādhā) Child, we would like to ask some questions.

Text 19 (b)

*yatiḥ premodātaḥ sucarita-kathā gokula-pure
prasiddhā te śuddhe janir api ca lakṣmīvati kule
apurvā kurvāṇā matim iha mahā-sāhasamayīm
suhṛdbhyas tvam lajjām api kim iva rādhe na bhajasi*

(rādhikā kātaryam abhinīya salajjam lalitā-karṇa-mūle lagati.)

yatiḥ—self-control; *prema*—with love; *udattaḥ*—blossomed; *sucarita*—of pious conduct; *kathā*—the account; *gokula*—of Gokula; *pure*—in the town; *prasiddhā*—famous; *te*—your; *śuddhe*—pure; *janiḥ*—birth; *api*—even; *ca*—and; *lakṣmīvati*—prosperous; *kule*—in a family; *apurvā*—unprecedented; *kurvāṇā*—performing; *matim*—mind; *iha*—here; *mahā*—great; *sāhasa*—of cruelty; *mayīm*—consisting; *suhṛdbhyaḥ*—to friends; *tvam*—you; *lajjām*—embarrassment; *api*—even; *kim iva*—why?; *rādhe*—O Rādhā; *na*—not; *bhajasi*—you do; *rādhikā*—Rādhā; *kātaryam*—discouraged and alarmed; *abhinīya*—having become; *sa-lajjam*—embarrassed; *lalitā*—of Lalitā; *karṇa-mūle*—the ear; *lagati*—approaches.

Your self-control, love, pious deeds, and birth in a prosperous and pious family are all famous in the town of Gokula. O Rādhā, are You not ashamed to be so cruel to Your friends?

(Distressed and embarrassed, Rādhā whispers in Lalitā's ear.)

Text 20

lalitā: ajje, viṇṇavedi rāhi. (iti sanskṛtena.)

*doṣodgāraṁ tvam api kuruṣe hā mayi vyākulāyāṁ
pādebhyas te bhagavati śape nāparādhyāmi sādhi
parṇaiḥ karnotpala-valayibhis tādya māno 'pi dhūrto
na śyāmātmā mama tanu-pariṣvaṅga-raṅgaṁ jahāti*

ajje—O noble gopī; *viṇṇavedi*—should explain; *rāhi*—Rādhā; *iti*—thus; *sanskṛtena*—in Sanskrit; *doṣa*—of faults; *udgāraṁ*—spitting out; *tvam*—you; *api*—even; *kuruṣe*—perform; *hā*—O; *mayi*—to me; *vyākulāyāṁ*—perplexed; *pādebhyaḥ*—to the feet; *te*—Your; *bhagavati*—to the Supreme Personality of Godhead; *śape*—I swear; *na*—not; *aparādhyāmi*—I offend; *sādhi*—O saintly gopī; *parṇaiḥ*—with leaves; *karna*—on the ear; *utpala*—blue lotus flowers; *valayibhiḥ*—circled by; *tādyamānaḥ*—beaten; *api*—even; *dhūrtaḥ*—rascal; *na*—not; *śyāma*—dark complexioned; *ātmā*—person; *mama*—my; *tanu*—body; *pariṣvaṅga*—of embracing; *raṅgaṁ*—pleasure; *jahāti*—abandons.

Lalitā: Noble lady, Rādhā should explain Herself. Rādhā says: (in Sanskrit) "O noble lady, I take an oath upon your feet, that I have not done anything wrong. Even though again and again I struck Him with a garland of lotus flowers, that dark rake would not give up the pleasure of embracing my body".

Text 21 (a)

*paurṇamāsī: (serṣyam ivālokyā) mugdhe, kim anyāṁ prauḍha-mudrāṁ
noddanḍayasi.*

sa—with; *irṣyam*—malice; *iva*—as if; *ālokyā*—glancing; *mugdhe*—O bewildered beautiful girl; *kim*—what?; *anyāṁ*—further; *prauḍha*—arrogant; *mudrāṁ*—sign; *na*—not; *uddanḍayasi*—you violently strike.

Paurṇamāsī: (Angrily looking at Rādhā) Beautiful bewildered girl, why did You not do something more ferocious to stop Him?

Text 21 (b)

rādhikā: (saroṣam. sanskṛtena)

krośantyāṁ kara-pallavena balavān sadyaḥ pidhatte mukhaṁ

*dhāvantyām bhaya-bhāji vistr̥ta-bhujo rundhe puraḥ paddhatim
pādānte viluṭhaty asau mayi muhur daṣṭādharāyām ruṣā
mātaś caṇḍi mayā śikhaṇḍa-mukutād ātmābhirarakṣyaḥ katham*

sa—with; *roṣam*—anger; *sanskṛtena*—in Sanskrit; *kroṣantyām*—when crying;
kara—hand; *pallavena*—with the sprout; *balavān*—strong; *sadyaḥ*—immediately;
pidhatte—covers; *mukham*—the mouth; *dhāvantyām*—while running away; *bhaya-
bhāji*—frightened; *vistr̥ta*—spread; *bhujaḥ*—arms; *rudhe*—obstructs; *puraḥ*—in the
front; *paddhatim*—the path; *pāda*—of the feet; *ante*—at the end; *viluṭhati*—when I
fall down; *asau*—this; *mayi*—I; *muhur*—in a moment; *daṣṭa-adharāyām*—bitten
face; *ruṣā*—with anger; *mātaḥ*—O mother; *caṇḍi*—angry; *mayā*—by me; *śikhaṇḍa-
mukutāt*—from Kṛṣṇa who wears a peacock feather on His head; *ātma*—self;
abhirakṣyaḥ—protection; *katham*—how may it be?

Rādhikā: (angrily, in Sanskrit) My dear mother, what can I say to you? Kṛṣṇa is so cruel that He often attacks me on the street, and if I want to cry out very loudly, this boy with a peacock feather on His head immediately covers My face so that I cannot cry. And if I want to go away from the scene because I am afraid of Him, He will immediately spread His arms to block My path. If I piteously fall down at His feet, then this enemy of the Madhu demon, in an angry mood, bites my face! Mother, just try to understand my situation, and don't be unnecessarily angry with Me. Instead, please tell me how I can save myself from these terrible attacks of Kṛṣṇa!*

Text 22 (a)

paurṇamāsī: (svagatam) niṣkampatayā baddha-mūlo 'yaṁ prema-palāśī.

svagatam—aside; *niṣkampatayā*—by not shaking; *baddha*—bound; *mūlaḥ*—root;
ayaṁ—this; *prema*—of love; *palāśī*—tree.

Paurṇamāsī: (aside) Her tree of love does not shake at its roots.

Text 22 (b)

(prakāśam)

*tvayā nīto vāmaḥ phalaka-milad-aṅgo madhu-ripuḥ
sukhāsābhiḥ krīḍā-kutukini kuto netra-padavīm
kukūlāgni-jvālā-paṭala-kaṭu-kelir yad adhunā
daśeyaṁ danta tvām jvalayati himānīva nalinīm*

prakāśam—openly; *tvayā*—by you; *nītaḥ*—brought; *vāmaḥ*—inimical; *phalaka*—picture; *milat*—meeting; *aṅgaḥ*—body; *madhu-ripuḥ*—Kṛṣṇa, the enemy of the Madhu demon; *sukha*—of happiness; *āsābhiḥ*—with hopes; *krīḍā*—pastimes; *kutukini*—O you who are eager to perform; *kutaḥ*—from what cause?; *netra*—of the eyes; *padavīm*—to the path; *kukūla-agni*—entire body set on fire; *jvālā*—burning; *paṭala*—abundance; *kaṭu*—bitter; *kelīḥ*—pastimes; *yat*—which; *adhunā*—now; *daśā*—condition; *iyam*—this; *tvām*—you; *jvalayati*—burns; *himāni*—snows; *iva*—like; *nalinīm*—lotus flower.

(openly) O playful girl, how, simply by desiring Him, will You make this rascal Kṛṣṇa enter the pathway of Your eyes? For now Your only pastimes are in the middle of glistening flames that burn You as snow burns the lotus flowers.

Text 23

rādhā: (kṛṣṇam uddīśya sopā lambham ātmagatam)

śīśiraya dr̥ṣṭvā divyam kiśoram itīkṣtaḥ
parijana-girām visarimbhāt tvam vilāsa-phalāṅkitaḥ
śiva śiva katham jānīmas tvām avakra-dhiyo vayam
nibida-vaḍavā-vahni-jvālā-kalāpa-vikāsinam

kṛṣṇam—Kṛṣṇa; *uddīśya*—noting; *sa*—with; *upā lambham*—recognition; *ātma-gatam*—aside; *śīśiraya*—please cool; *dr̥ṣṭvā*—eyes; *dr̥ṣṭvā*—having seen; *divyam*—transcendental; *kiśoram*—youth; *iti*—thus; *īkṣitaḥ*—seen; *parijana*—of the associates; *girām*—of the words; *visarimbhāt*—because of confidence; *tvam*—you; *śiva śiva*—alas! alas!; *katham*—why?; *jānīmaḥ*—we understand; *tvām*—you; *avakra*—honest; *dhiyaḥ*—minds; *vayam*—we; *nibida*—intense; *vaḍavā-vahni*—of the underwater volcano fire found at the south pole; *jvālā*—of flames; *kalāpa*—multitude; *vikāsinam*—expanded.

Rādhā: (Thinking of Kṛṣṇa, She says to Herself) Alas! Alas! Why do We crooked-hearted girls think You are a volcano burning with great flames? Please honor the words of Our friends, become marked with playfulness, allow Me to see Your splendid, youthful form, and cool the fire that now burns in My eyes.

Text 24 (a)

paurṇamāsī: (sasneham ālokya.) vatse, kṣaṇam ekānte niviśya puṣpeṣu lekho
nirmīyatām. yathām kṛṣṇāya svasakhībhyām samarpyate.

(*rādhā sakhībhyām saha niṣkrāntā.*)

sa—with; *sneham*—affection; *ālōkya*—seeing; *vatse*—O child; *kṣaṇam*—for a moment; *ekānte*—in a private place; *niviśya*—having entered; *puṣpeṣu*—among flowers; *lekhaḥ*—a letter; *nirmīyatām*—may be written; *yathā*—just as; *ayam*—this; *kṛṣṇāya*—to Kṛṣṇa; *sva*—your own; *sakhībhyām*—by the two friends (Lalitā and Viśākhā); *samarpyate*—may be presented; *rādhā*—Rādhā; *sakhībhyām*—with two friends; *saha*—with; *niṣkrāntā*—exits.

Paurṇamāsī: (affectionately glancing at Rādhā) Child, come for a moment in this solitary garden of flowers and write a letter. Your two friends will carry it to Kṛṣṇa. (Accompanied by Lalitā and Viśākhā, Rādhā exits.)

Text 24 (b)

paurṇamāsī: (parikramya) nāndī mukhi. kṛṣṇo 'pi nātīdūre bhaviṣyati, yad atra dakṣiṇato naicikī-nikurambasya hambāravāḍambaro 'yam ambaram ākrāmati. tad ahaṁ snāhārtam vrajāmi.
(*iti niṣkrānte.*)

parikramya—beginning to walk; *nāndī mukhi*—O Nāndī mukhi; *kṛṣṇaḥ*—Kṛṣṇa; *api*—certainly; *na*—not; *atī*—very; *dūre*—far away; *bhaviṣyati*—will be; *yat*—because; *atra*—here; *dakṣiṇataḥ*—from the south; *naicikī*—of transcendental surabhi cows; *nikurambasya*—of the herd; *hambā-rava*—of the lowing sound; *āḍambaraḥ*—the loud sound; *ayam*—this; *ambaram*—to the sky; *ākrāmati*—goes; *tat*—therefore; *ahaṁ*—I; *snāna*—of taking bath; *artham*—for the purpose; *vrajāmi*—I shall go.

Paurṇamāsī: (walking) Nāndī mukhī, Kṛṣṇa is not far away. The mooing of His cows fills the southern sky. I will go for my bath.
(Paurṇamāsī and Nāndī mukhī exit.)

Text 24 (c)

(*tataḥ praviśati kṛṣṇaḥ*)

kṛṣṇaḥ: (sodvegam)

*yadavadhi tad akasmād eva vismāyitākṣaṁ
nava-taḍid-abhirāmaṁ dhāma sāksād babhūva
tadavadhi cira-cintā-cakra-saktā viraktim*

mama matir upabhoge yoginīva prayāti

yadavadhi—since that time; *tat*—that; *akasmāt*—suddenly; *eva*—indeed; *vismāyita*—astonished; *akṣam*—eyes; *nava*—new; *taḍit*—lightning; *abhirāmam*—splendid; *dhāma*—abode; *sākṣat*—directly; *babhūva*—became; *tadavadhi*—from that time; *cira*—for a long time; *cintā*—anxious thought; *cakra*—in the circle; *saktā*—fixed; *viraktim*—indifference; *mama*—my; *matih*—mind; *upabhoge*—in the objects of enjoyment; *yoginī*—a yogini; *iva*—as; *prayāti*—attains.

(Kṛṣṇa enters)

Kṛṣṇa: (anxious) From the moment that abode splendid like new lightning suddenly filled by eyes with wonder, My heart fell into a whirlpool of rapt meditation. Now My heart, like a yoginī, has renounced all other happiness.

Text 25 (a)

(puro 'nusṛtya) hanta, raṅgaṇa-mālyam upanetum prasthito vayasyaḥ katham vilambate.

(praviśya mālya-hastaḥ.)

madhumaṅgalaḥ: kadham ajja dummaṇā-edi pi-a-vasso. hodu. pasaṅgado jāṇissam.

puraḥ—ahead; *anusṛtya*—moving; *hanta*—O; *raṅgaṇa*—delightful; *mālyam*—garland; *upanetum*—to bring; *prasthitaḥ*—appointed; *vayasyaḥ*—companion; *katham*—why; *vilambate*—tarries; *praviśya*—enters; *mālya*—with a garland; *hastāḥ*—in his hand; *kadham*—why?; *ajja*—now; *dummaṇā-edi*—is troubled; *pi-a*—dear; *vaasso*—friend; *hodu*—may it be; *pasaṅgado*—when the occasion presents itself; *jāṇissam*—I will understand.

(going ahead) I sent my friend to bring a guñjā-necklace. Why does he delay?

(Carrying a necklace in his hand, Madhumaṅgala enters.)

Madhumaṅgala: Why is my dear friend unhappy? So be it. In time I will know why.

Text 25 (b)

(iti parikramya kṛṣṇam paśyan. svagatam, sanskṛtena)

*phulla-prasūna-paṭalais tapanīya-varṇām
ālokyā campaka-latām kila kampate 'sau*

śaṅke niraṅka-nava-kuṅkuma-paṅka-gaurī
rādhāsyā citta-phalake tilakī-babhūva

iti—thus; *parikramya*—walking; *kṛṣṇam*—Kṛṣṇa; *paśyan*—seeing; *svagatam*—aside; *sanskṛtena*—in Sanskrit; *phulla*—blossomed; *prasūna*—of flowers; *patalaiḥ*—with multitudes; *tapanīya*—of gold; *varṇām*—color; *ālokyā*—having seeing; *campaka*—campaka; *latām*—creeper; *kila*—indeed; *kampate*—trembles; *asau*—He; *śaṅke*—I think; *niraṅka*—pure; *nava*—fresh; *kuṅkuma*—by kuṅkuma powder; *gaurī*—golden; *rādhā*—Rādhā; *asya*—His; *citta*—of the mind; *phalake*—on the drawing-paper; *tilakī*—tilaka marking; *babhūva*—has become.

(Walking, Madhumaṅgala sees Kṛṣṇa and says to himself)

Looking at a vine blooming with many golden campaka flowers, Kṛṣṇa trembles. It think fair Rādhā decorated with new kuṅkuma is now pictured on the drawing-paper of Kṛṣṇa's mind.

Text 26

(ity upasṛtya) bho geṇha (iti mālyam nivedayati) Kṛṣṇa: (anākarṇitakenaiva)

kanakādri-niketa-ketakī
kalikā-kalpā-kalevara-dyutiḥ
hṛdi sā mudirāli-medure
capalā mām kim alaṅkariṣyati

iti—thus; *upasṛtya*—approaching; *bho*—O; *geṇha*—please take; *iti*—thus; *mālyam*—the garland; *nivedayati*—offers; *anākarṇitakena*—as if He had not heard; *eva*—certainly; *kanaka*—of gold; *adri*—mountain; *niketa*—residence; *ketakī*—ketaki tree; *kalikā*—unblossomed flowers; *kalpa*—equal; *kalevara*—of the body; *dyutiḥ*—splendor; *hṛdi*—on the chest; *sā*—she; *mudira*—of clouds; *āli*—of a multitude; *medure*—smooth; *capalā*—lightning; *mām*—me; *kim*—whether?; *alaṅkariṣyati*—will ornament.

(Madhumaṅgala approaches Kṛṣṇa). Please take. (He offers the garland to Kṛṣṇa).

Kṛṣṇa: (as if He had not heard) Her body is splendid like a budding ketakī tree on a golden mountain. When will She become a lightning flash decorating the splendid monsoon-cloud of My chest?

Text 27 (a)

madhumaṅgalaḥ: (svagatam) phalidaṁ me takkeṇa. (prakṣāṁ uccaiḥ) bho pi-a-

vaassa. samuhe vikkosandam vi kīsa mam ṇa pecchasi.

svagatam—aside; phalidam—fruitful; me—my; takkeṇa—by logic; prakāśam—openly; uccaiḥ—with a loud voice; bho—O; pi-a—dear; vaassa—friend; sammuhe—in Your presence; vikkosandam—crying; vi—although; kīsa—for what reason?; mam—me; ṇa—not pecchasi—you see.

Madhumaṅgala: (aside) My guesses and speculations have now borne their fruit. (openly, with a loud voice) Dear friend, why do You see me, even when I stand before You and call out to You?

Text 27 (b)

kṛṣṇaḥ: (sāvahittham) sakhe, campaka-latāyā lāvaṇyākṛṣṭena mayā nopadr̥ṣṭo 'si. madhumaṅgalaḥ: saccam cce-a bhaṇāsi, kiṃ tu saṃcāriṇī-e campā-a-ladā-e.

sa-avahittham—concealing His emotions; sakhe—O friend; campaka-latāyāḥ—of the campaka creeper; lāvaṇya—by the beauty; ākṛṣṭena—attracted; mayā—by me; na—not; upadr̥ṣṭaḥ—perceived; asi—you are; saccam—the truth; cce-a—indeed; bhaṇāsi—you are speaking; kiṃ tu—but; saṃcāriṇī-e—of the winding; campā-a—campaka; ladā-e—creeper.

Kṛṣṇa: (concealing His emotions) Friend, entranced by the beauty of this flowering campaka-vine, I did not notice you.

Madhumaṅgala: You speak the truth. Why were You looking at that winding campaka-vine?

Text 27 (c)

kṛṣṇaḥ: sakhe, kāmam asambhāvyaś campaka-latāyāḥ saṃcāraḥ. madhumaṅgalaḥ: vaassa, kkhaṇam viramedu vaṅkattaṇam. ujjū-am kahehi kham suṇṇa-hi-a-osī tti.

kṛṣṇaḥ: (sasmitam) sakhe, mālām vinā.

madhumaṅgalaḥ: bālām tti bhaṇa.

kṛṣṇaḥ: mudheyam te viśaṅkā.

sakhe—O friend; kāmam—according to it's own desire; asambhāvyaḥ—not understandable; campaka—campaka; latāyāḥ—of the creeper; saṃcāraḥ—the movement; vaassa—O friend; kkhaṇam—for a moment; viramedu—may be stopped; vaṅkattaṇam—cunning evasiveness; ujjū-am—in a straightforward truthful manner; kahehi—please speak; kham—how is it?; suṇṇa—empty; hi-a-

osi—your heart; *tti*—thus; *sa*—with; *smitam*—a smile; *sakhe*—O friend; *mālām*—the garland; *vinā*—without; *bālam*—the girl; *tti*—thus; *bhaṇa*—You should say; *mudhā*—uselessly; *te*—your; *viśaṅkā*—suspicion.

Kṛṣṇa: Friend, I cannot find where this winding vine starts.

Madhumaṅgala: Friend, for a moment please stop this crookedness. Speak plainly. Why is Your heart now desolate like a desert? Kṛṣṇa: (smiles) Friend, I have no garland.

Madhumaṅgala: You should say girl, not garland.

Kṛṣṇa: That is a foolish suspicion.

Text 27 (d)

kṛṣṇaḥ: (sanskṛtena āśritya)

*na jānīṣe murdhnaś cyutam api śikhaṇḍam yad akhilaṁ
na kaṇṭhe yan-mālyam kalayasi purastāt kṛtam api
tad unnītam vṛndāvana-kuhara-līlā-kalabha he
sphuṭam rādhā-netra-bhramara-vara-vīryonnatir iyam*

sanskṛtena—speaking in Sanskrit *na*—not; *jānīṣe*—you understand;
murdhnaḥ—for the head; *cyutam*—fallen; *api*—and; *śikhaṇḍam*—peacock feather;
yat—which; *akhilam*—all; *na*—not; *kaṇṭhe*—on the neck; *yat*—which; *mālyam*—
garland; *kalayasi*—you observe; *purastāt*—before the eyes; *kṛtam*—done; *api*—
even; *tat*—that; *unnītam*—lifted; *vṛndāvana*—in Vṛndāvana; *kuhara*—in the groves;
līlā—who performs pastimes; *kalabha*—young elephant; *he*—O; *sphuṭam*—
manifested; *rādhā*—of Rādhā; *netra*—of the eyes; *bhramara*—bumble-bees; *vara*—
excellent; *vīrya*—splendor; *unnatiḥ*—rising; *iyam*—this.

Madhumaṅgala: (in Sanskrit) You do not know that the peacock feather has fallen from Your head. You do not see that the garland has fallen from Your neck. O youthful elephant playing in the groves of Vṛndāvana forest, these events are caused by the great power of two bumblebee eyes that have seen Rādhā.

Text 28 (a)

*kṛṣṇaḥ: (svagatam) katham nikhilam eva tarkitam dhūrtena, tad alam pratarya.
(prakāśam) sakhe, yathārtham attha. tad akarnyatam.*

svagatam—aside; *katham*—how?; *nikhilam*—everything; *eva*—indeed;
tarkitam—has been deduced; *dhurtena*—by this rascal; *tat*—that; *alam*—greatly;

pratarya—having misled; *prakasam*—openly; *sakhe*—O friend; *yatha-artham*—as it is proper; *attha*—you have spoken; *tat*—this; *akarnyatam*—should be heard.

Kṛṣṇa: (aside) How did this rascal understand everything? Why try to fool him? (openly) What you say is true.

Text 28 (b)

*mama rādhā nisargastham
pratīpam anayan manah
mahā-jyaiṣṭhīva sahasā
pravāham saura-saindhavam*

mama—my; *rādhā*—Rādhā; *nisarga-stham*—situated in its own nature; *pratīpam*—in the opposite manner; *anayan*—leads; *manah*—mind; *mahā*—great; *jyaiṣṭhī*—the full moon in the month of May-June; *iva*—just like; *sahasā*—violently; *pravāham*—current; *saura-saindhavam*—of the Ganges river.

As the full moon in the month of Jyaiṣṭha fills the Gaṅgā with violent waves, so Rādhā has transformed My heart.

Text 29 (a)

*madhumaṅgalaḥ: nūṇam acchīnam de paccakkhī-bhudā esā.
kṛṣṇaḥ: atha kim. subalataḥ sā paricikye ca. (ity autsukyam abhinīya)*

nūṇam—at present; *acchinam*—of the eyes; *de*—Your; *paccakkhī*—manifested; *bhudā*—has become; *esā*—she; *atha kim*—indeed; *subalataḥ*—because of Subala; *sa*—she; *paricikye*—has arrived; *ca*—and; *iti*—thus; *autsukyam abhinīya*—eager and anxious.

Madhumaṅgala: This girl now stands before Your eyes.

Kṛṣṇa: Indeed, it is true. She has come because of Subala. (Kṛṣṇa becomes eager and anxious.)

Text 29 (b)

*bhramad-bhrū-vallīkaiḥ pratidiśam apāṅgasya valanaiḥ
kuraṅgībhyo bhaṅgī-bharam upadiśantīm iva dṛśoḥ
tatas tām bimbauṣṭhīm kalayati mayi krodha-vikaṭo
mano-janmā pauṣpam dhanur anupamam sajjam akarot*

bhramat—moving; *bhrū*—eyebrows; *vallīkaiḥ*—with the creepers; *pratidiśam*—
in all directions; *apāṅgasya*—of the corners of the eyes; *valanaiḥ*—moving;
kuraṅgībhyah—deer; *bhaṅgī-bharam*—very curved; *upadiśantīm*—instructing; *iva*—
as if; *dṛśoḥ*—of the eyes; *tataḥ*—then; *tām*—her; *bimba*—like the bimba fruit;
oṣṭhīm—lips; *kalayati*—sees; *mayi*—in Me; *krodha*—anger; *vikāṭaḥ*—terrible;
mano-janmā—cupid; *pauṣpam*—made of flowers; *dhanuḥ*—bow; *anupamam*—
incomparable; *sajjam*—ready; *akarot*—made.

Whenever I look at that girl with bimba-fruit lips, that girl who the restless
flowering-vines of Her eyebrows and with many restless sidelong glances in every
direction teaches the graceful does the art of casting waves of crooked glances,
cruel and angry Kāmadeva aims at Me his peerless bow of flowers.

Text 30

*madhumaṅgala: avi nāma saṁvuttam aṇṇoṇṇa-damśaṇam
kṛṣṇaḥ: nahi nahi*

*tasyāḥ sakhe mukha-tuṣāra-mayūkha-bimbe
dūrān mamākṣi-padavīm adhirūdha-mātre
nirbandhataḥ śapatha-koṭibhir ambayāham
nītaḥ kṣaṇāt ahaha sadmani bhojanāya*

avi nāma—perhaps?; *saṁvuttam*—occurred; *aṇṇoṇṇa*—mutual; *damśaṇam*—
sight; *nahi nahi*—no! No!; *tasyāḥ*—of her; *sakhe*—O friend; *mukha*—of the face;
tuṣāra—cooling; *mayūkah*—effulgence; *bimbe*—the moon's disk; *dūrāt*—from a
distance; *mama*—my; *akṣi*—of the eyes; *padavīm*—path; *adhirudha*—risen; *mātre*—
only; *nirbandhataḥ*—persistently; *śapatha*—of curses; *koṭibhiḥ*—with millions;
ambayā—by mother; *aham*—I; *nītaḥ*—am led; *kṣaṇāt*—in a moment; *ahaha*—alas;
sadmani—home; *bhojanāya*—for supper.

Madhumaṅgala: Perhaps You two have seen each other before?

Kṛṣṇa: No! No! Friend, whenever the cooling and splendid moon of Her face
begins to walk on the pathway of My eyes, my mother, speaking millions of curses,
stubbornly brings Me home for supper.

Text 31 (a)

madhumaṅgalaḥ: vaassa, ciṭṭhanti bahulā-o ballava-sundarī-o, tadavi kīsa ekā-e rāhī-e nibharam aṇurajjasi.

kṛṣṇaḥ: sakhe, rādhāyām asādhāraṇī kāpi mādhurī. tathā hi.

vaassa—O friend; *ciṭṭhanti*—there are; *bahulā*—many; *ballava-sundarī-o*—beautiful gopīs; *tadavi*—nevertheless; *kīsa*—why?; *tumam*—You; *ekā-e*—to only one; *rāhī-e*—to Rādhā; *nibharam*—greatly; *aṇurajjasi*—you love; *sakhe*—O friend; *rādhāyām*—in Rādhā; *asādhāraṇī*—extraordinary; *kā api*—some; *mādhurī*—sweetness; *tathā hi*—therefore I say.

Madhumaṅgala: Friend, there are many beautiful gopīs. Why do You love only Rādhā with such fervor?

Kṛṣṇa: Friend, uncommon sweetness resides within Rādhā.

Text 31 (b)

*tasyāḥ kānti-dyutini vadane maṅjule cākṣi-yugme
tatrāmākaṁ yadavadhi sakhe dṛṣṭir eṣā niviṣṭā
satyaṁ brumaḥ tadavadhi bhaved indum indīvaram vā
smāraṁ smāraṁ mukha-kuṭilatā-kāriṇī yaṁ hṛṇīyā*

tasyāḥ—her; *kānti*—beautiful; *dyutini*—splendid; *vadane*—face; *maṅjule*—charming; *cākṣi-yugme*—eyes; *tatra*—there; *asmākaṁ*—of us; *yadavadhi*—since that time; *sakhe*—O friend; *dṛṣṭiḥ*—sight; *eṣa*—this; *niviṣṭā*—entered; *satyaṁ*—truthfully; *brumaḥ*—we speak; *tadavadhi*—from that time; *bhaved*—may be; *indum*—the moon; *indīvaram*—lotus flower; *vā*—or; *smāraṁ smāraṁ*—continually remembering; *mukha*—of the mouth; *kuṭilatā*—crookedness; *kāriṇīm*—doing; *yaṁ*—which; *hṛṇīyā*—bashfulness.

My dear friend, what a wonderful thing it is that since I have seen the beautiful lotus eyes of Śrīmatī Rādhārāṇī, I have developed a tendency to spit on the moon and the lotus flower.*

Text 32 (a)

madhumaṅgalaḥ: daṁsaṇado paḍham jjeva tattha tujjha rā-o ma-e takkido tthi. tā kim tti lāvaṇṇovāhi-o tti bhaṇasi.

daṁsaṇado—from the sight; *paḍham*—at the beginning; *jjeva*—certainly;

tattha—there; *tujjha*—Your; *rā-o*—love; *ma-e*—by me; *takkido*—surmised; *tthi*—is; *tā*—therefore; *kim*—what?; *tti*—thus; *lāvaṇṇovāhi*—extreme beauty; *tti*—thus; *bhaṇasi*—You say.

Madhumaṅgala: When i first saw You, I could guess that You had fallen in love. Why do You say Rādhā is so beautiful?

Text 32 (b)

*kṛṣṇaḥ: sakhe satyam āttha. sva-cittābhiniveśād eva tasyām ko 'pi mahimonnāhaḥ
pratīyate. tathā hi.*

sakhe—O friend; *satyam*—the truth; *āttha*—You speak; *sva*—own; *citta*—of the mind; *abhiniveśat*—because of the application; *eva*—indeed; *tasyām*—to her; *kaḥ api*—someone; *mahimā*—glory; *unnāhaḥ*—abundance; *pratīyate*—is perceived; *tathā hi*—therefore I say.

Kṛṣṇa: Friend, what you say is true. If you think about Her, you will know something of Her great glory.

Text 32 (c)

*yatra prakṛtyā ratir uttamāhām
tatrānumeyaḥ paramo 'nubhāvaḥ
naisargikī kṛṣṇa-mṛgānuvṛttir
deśasya hi jñāpayati praśastim*

yatra—where; *prakṛtyāḥ*—of her own nature; *ratih*—delight; *uttamānām*—of the best; *tatra*—there; *anumeyaḥ*—immeasurable; *paramaḥ*—supreme; *anubhāvaḥ*—love; *naisargikī*—natural; *kṛṣṇa*—for Kṛṣṇa; *mṛga*—searching; *anuvṛtṭih*—engaged in the activity; *deśasya*—of the place; *hi*—indeed; *jñāpayati*—instructs; *praśastim*—glorification.

If great souls love a person, you should know that person is very glorious. The presence of black deer glorifies the place where they stay.

Text 33 (a)

(*nepathye*)
sahi sārī-e, diṭṭho tu-e ettha ballavinda-mandaṇo.
kṛṣṇaḥ: sakhe, nedīyan ayam sukumārī-kaṇṭha-dhvanir udañcati. tad atra tūṣṇīm āsvahe.

nepathye—from off-stage; *sahi*—O friend; *sārī-e*—O dear friend; *diṭṭho*—seen; *tu-e*—by you; *ettha*—here; *ballavinda*—of the king of the cowherd men; *ṇandaṇo*—the son (Kṛṣṇa); *sakhe*—O friend; *nedīyāh*—very near; *ayam*—this; *sukumārī*—of a young girl; *kaṇṭha*—of the voice; *dhvaniḥ*—sound; *udañcati*—arises; *tad*—then; *atra*—here; *tūṣṇīm*—silence; *āsvahe*—let us go to.

Lalitā: (off-stage) Friend, friend, do you see the prince of the gopas?
Kṛṣṇa: Friend, that's a girl's voice. Let's be quiet.

Text 33 (b)

(*tataḥ praviśato lalitā-viśākhā*)

lalitā: pekkha eso diṭṭhi-ā purado kaṇho. tā upasappamhe. (ity ubhe tathā kṛtvā.) jaadu jaadu go-ulāṇando.

tataḥ—then; *praviśataḥ*—enter; *lalitā*—Lalitā; *viśākhā*—and Viśākhā; *pekkha*—just see; *eso*—He; *diṭṭhi-ā*—by good fortune; *purado*—in our presence; *kaṇho*—Kṛṣṇa; *tā*—therefore; *upasappamhe*—let us approach Him; *iti*—thus; *ubhe*—the two of them; *tathā*—in that way; *kṛtvā*—having done; *jaadu jaadu*—all glories, all glories; *go-ula*—of Gokula; *āṇando*—the bliss.

(Lalitā and Viśākhā enter.)

Lalitā: Look! By divine arrangement Kṛṣṇa stands before us. Let us go to Him.
(They approach Kṛṣṇa.) Glory, glory to the bliss of Gokula!

Text 33 (c)

kṛṣṇaḥ: sakhi lalite. śaṅke manohārī-kusuma-patram ādātum adya vṛndāṭavī-madhye avatīrṇāsi.

sakhi—O friend; *lalite*—O Lalitā; *śaṅke*—I think; *manohārī*—beautiful; *kusuma*—flowers; *patram*—petals; *ādātum*—to collect; *adya*—now; *vṛndā-āṭavī*—of the forest of Vṛndāvana; *madhye*—in the midst; *avatīrṇā*—you have come.

Kṛṣṇa: Friend Lalitā, I think you must have come to Vṛndāvana Forest to pick many beautiful flower petals.

Text 33 (d)

lalitā: viṇṇādam vi nūṇam ā-āreṇa saṁgovesi jam dādumti ṇa bhaṇāsi. tā geṇha ṇam kaṇṇi-āra-kora-a-pattam. (ity anaṅga-lekham kṛṣṇa-kare 'rpayati.)

viṇṇādam—known; *vi*—although; *nūṇam*—at present; *ā-āreṇa*—with the letter ā; *saṁgovesi*—You conceal; *jam*—what; *dādum*—to give; *ti*—thus; *ṇa*—not; *bhaṇāsi*—You say; *tā*—that; *geṇha*—please take; *ṇam*—this; *kaṇṇi-āra*—of a lotus flower; *kora-a*—of a bud; *pattam*—petal; *iti*—thus; *anaṅga-lekham*—love-letter; *kṛṣṇa*—of Kṛṣṇa; *kare*—in the hand; *arpayati*—places.

Lalitā: By saying "pick" instead of "give", You hide the truth You certainly already know. Please take this lotus petal. (She places the love-letter in Kṛṣṇa's hand.)

Text 33 (e)

kṛṣṇaḥ: (svagatam) cetaḥ, samāśvasiḥ samāśvasiḥ. tvad-abhīṣṭa-bījasyāṅkuro 'yam iti śaṅke.

svagatam—aside; *cetaḥ*—O heart; *samāśvasiḥ samāśvasiḥ*—be encouraged, be encouraged; *tvat*—your; *abhīṣṭa*—of the desire; *bījasya*—of the seed; *āṅkuraḥ*—sprout; *ayam*—this; *iti*—thus; *śaṅke*—I think.

Kṛṣṇa: (aside) Heart, be peaceful. Be happy. I think this flower petal grew from the seed of your desire.

Text 33 (f)

madhumaṅgalaḥ: bhodi lalide, kim imiṇā akkharāṇām patteṇa sakkarāṇām pattam samappehi.

kṛṣṇaḥ: sakhe, vādāya patram. kadācid etan naḥ karṇa-rasāyanasya pātrī-bhavati.

bhodi—you; *lalide*—O Lalitā; *kim*—what is the use?; *imiṇā*—with this;

akkharāṇām—of letters; *pattena*—with this petal; *sakkarāṇām*—of sugar candy; *pattam*—leaf; *samappehi*—please give; *sakhe*—O friend; *vādaya*—please read; *patram*—the petal; *kadācit*—sometimes; *etat*—this; *naḥ*—our; *karna*—of the ears; *rasāyanasya*—of the palatable nectar; *pātrī*—a drinking vessel; *bhavati*—may become.

Madhumaṅgala: Lalitā, what is the use of this leaf, simply full of letters? Better You give us a leaf with sugar candy on it!

Kṛṣṇa: Friend, please read the letter. This letter is a cup full of nectar for Our ears.

Text 33 (g)

madhumaṅgalaḥ: bho vaassa, diṭṭhā tumha go-āla-jādī-e vadāṇṇadā. ṇaṁ amha amhaṇa-jādim jevva gaura-eṇa vandāmi, jaṁ tahiṁ di-ahe jaṇṇi-abamhaṇiḥim ca-vihena aṇṇena bho-ida mha. (iti lekham vācayati.)

bho—O; *vaassa*—friend; *diṭṭhā*—seen; *tumha*—Your; *go-āla*—of cowherd men; *jādī-e*—of one who is born; *vadāṇṇadā*—generosity; *ṇaṁ*—is it not so?; *amha*—of us; *amhaṇa*—of brāhmaṇas; *jādim*—birth; *jevva*—certainly; *gaura-eṇa*—with respect; *vandāmi*—I offer obeisances; *jaṁ*—because; *tahiṁ*—in this; *di-ahe*—day; *jaṇṇi-a*—engaged in performing austerities; *abamhaṇiḥim*—by the wives of the brāhmaṇas; *ca-u*—four; *vihena*—types; *aṇṇena*—with foodstuff; *bho-ida*—fed; *mha*—we were; *iti*—thus; *lekham*—the letter; *vācayati*—reads.

Madhumaṅgala: Friend, we have all seen the generosity of you cowherd men. However, because we were sumptuously fed by the wives of the yajñika-brāhmaṇas, I will begin by offering respectful obeisances to the brāhmaṇas. (Madhumaṅgala reads the letter.)

Text 33 (h)

*dhari-a paḍicchanda-guṇaṁ
sundara maha mandire tumam vasasi
taha taha rundhasi bali-am
jaha jaha ca-idā palāemhi*

dhari-a—capturing; *paḍicchanda-guṇaṁ*—the quality of an artistic picture; *sundara*—O most beautiful one; *maha*—my; *mandire*—within the heart; *tumam*—You; *vasasi*—reside; *taha taha*—that much; *rundhasi*—You block; *bali-am*—by force; *jaha jaha*—as much as; *ca-idā*—being disturbed; *palāemhi*—I try to escape.

"O dearly beautiful, the artistic loveliness of Your picture is now impressed within My mind. Since You are now living within My mind, wherever I wish to run because I am agitated by impressions of You, I find that You, O My friend, are blocking My way."*

Text 34 (a)

*kṛṣṇaḥ: sakhe, duradhigamārthā tāvad iyaṁ gāthā. tena punar bhāṇyatām.
(madhumaṅgalas tathā karoti.)*

*kṛṣṇaḥ: (sānandam svagatam). kula-striyo hi dharma-bhīravo bhavanti. tad-
upekṣayā bhāva-niṣṭhām niṣṭāṅkayāmi. (iti saṁrambham abhinīya prakāśam.)
haṁho. paśyata paśyata.*

sakhe—O friend; *duradhigama*—difficult to understand; *arthā*—meaning; *tāvat*—to that extent; *gāthā*—verse; *tena*—by that; *punaḥ*—again; *bhāṇyatām*—it should be spoken; *madhumaṅgalaḥ*—Madhumaṅgala; *tathā*—in that way; *karoti*—acts; *sa*—with; *ānandam*—bliss; *svagatam*—speaking to Himself; *kula-striyaḥ*—pious girls; *hi*—indeed; *dharma-bhīravaḥ*—afraid to transgress the rules of morality; *bhavanti*—are; *tat*—of them; *upekṣaya*—because of the disregard; *bhāva-niṣṭhām*—full of intense love; *niṣṭāṅkayāmi*—I consider; *iti*—thus; *saṁrambham abhinīya*—becoming excited; *prakāśam*—openly; *haṁho*—O; *paśyata paśyata*—look! Look!

Kṛṣṇa: Friend, this verse is very difficult to understand. Please read it again. (Madhumaṅgala reads the letter again).

Kṛṣṇa: (becomes blissful and says to Himself:) Saintly girls are afraid to break the rules of morality. I think Her love must be very great. (Excited, Kṛṣṇa openly says:) Look, look!

Text 34 (b)

*snigdhair ebhiḥ sakhibhir akhilair dhenu-vṛndānusārī
nārī-vārtā-vimukha-hṛdayaḥ kānanānte carāmi
mā svairiṇyas tad pi yad imā dūṣayanti prakāmaṁ
tad-vijñāptim drutam iha jarad-gopa-goṣṭyāṁ kariṣye*

(iti kṛtrimāmarṣeṇa drutaṁ parikrāmati.)

snigdhaiḥ—affectionately; *ebhiḥ*—with these; *sakhibhiḥ*—friends; *akhilaiḥ*—all;

dhenu—of cows; *vṛnda*—of the multitude; *anusārī*—a follower; *nārī*—of women; *vārtā*—news; *vimukha*—averse; *hṛdayaḥ*—in the heart; *kānana*—of the forest; *ante*—on the edge; *carāmi*—I wander; *mā*—don't; *svairīnyaḥ*—unrestrained girls; *tat*—that; *api*—even; *yat*—which; *imāḥ*—these; *dūṣayanti*—pollute; *prakāmaṁ*—greatly; *iha*—here; *jarat*—elderly; *gopa*—of cowherd men; *goṣṭyām*—in the assembly; *kariṣye*—I shall do; *iti*—thus; *kṛtrima*—artificial; *amarṣeṇa*—with indignation; *drutam*—quickly; *parikrāmati*—walks about.

Accompanied by all My loving friends, following the cows, and averse to hearing about women, I wander in the forest. These loose girls should not be allowed to pollute Us. Quickly I will go and complain to the gopa elders.

(With feigned indignation, Kṛṣṇa quickly struts about.)

Text 35 (a)

madhumaṅgalaḥ: (smitam āvṛtya) bho bamha-āri-sihā-maṇe, kkhaṇaṁ nivaṭṭi-a imā-o dummuha-go-iā-o paccuttareṇa nījjitti-a viddāvehi. aham kkhu edaṁ saccam dhiṭṭhāṇaṁ vuttantaṁ go-ulesarī-e viṇṇavissam. (iti pāḥau dhṛtvā vyāvartayati.) (iti parasparam aveksya vailakṣyaṁ nāṭayataḥ).

smitam—smile; *āvṛta*—concealing; *bho*—O; *bamha-āri*—of brahmacārīs (celibates); *sihā*—crest; *maṇe*—jewel; *kkhaṇaṁ*—a moment; *nivaṭṭi-a*—having withdrawn; *imā-o*—these; *dummuha*—who speak horrible words; *go-i-ā-o*—gopīs; *paccuttareṇa*—with a reply; *nījjitti-a*—having defeated; *viddāvehi*—you should cause to flee; *aham*—I; *kkhu*—indeed; *edaṁ*—this; *saccam*—everything; *dhiṭṭhāṇaṁ*—of these impudent gopīs; *vuttantaṁ*—description of the activities; *go-ula*—of Gokula; *īsarī*—to the queen (Yaśodā); *viṇṇavissam*—I will inform; *iti*—thus; *panau*—on the hand; *dhṛtvā*—having held; *vyāvartayati*—retreats; *iti*—thus; *parasparam*—mutually; *aveksya*—looking; *vailakṣyaṁ*—bewilderment and amazement; *nāṭayataḥ*—they represent dramatically.

Madhumaṅgala: (concealing a smile) O crest jewel of the brahmacārīs, think for a moment and defeat these foul-mouthed gopīs with Your words. Chase them away. I myself will tell Gokula's queen everything about these shameless girls. (Madhumaṅgala touches Kṛṣṇa's hand for a moment.) (Surprised and bewildered, Lalitā and Viśākhā exchange glances.)

Text 35 (b)

kṛṣṇaḥ: sakhi viśākhe, cāturakṣikaṁ prekṣaṇaṁ api nāsti. kutas tāvat parito rodhanam. tad anuyāmi. kenāpy apareṇa nāgareṇa tasyāḥ svāntam uccālitam.

sakhi—O friend; *viśākhe*—O Viśākhā; *cāturakṣikam*—four eyes; *prekṣaṇam*—sight; *api*—although; *na*—not; *asti*—is; *kutaḥ*—from what?; *tāvat*—to such an extent; *paritaḥ*—everywhere; *rodhanam*—impediment; *tat*—therefore; *anuyāmi*—I will follow; *kena api*—by some; *apareṇa*—by another; *nāgareṇa*—lover; *tasyaḥ*—her; *svāntam*—heart; *uccālitam*—moved.

Kṛṣṇa: Friend Viśākhā, Rādhā has never seen Me with Her two eyes, and I have never seen Her with My two eyes. What obstacle stands between Us? I will follow you. But I think it must be some other boy that has captured Her heart.

Text 35 (c)

viśākhā: (sanskṛtena āśritya).

*kas tādṛg vraja-maṇḍale 'tha valate śakyo garīyān asau
yenoccālayitum balāt kulavatī-ceto-giri-grāmaṇīḥ
ity asmābhir avakra-vikrama-lavād utkṣipta-govardhano
hetus tvam kila paṅkajākṣa yadubhis tatrāsti niṣṭaṅkitaḥ*

sanskṛtena āśritya— speaking in Sanskrit; *kaḥ*—who?; *tādṛk*—like Him; *vraja*—of Vraja; *maṇḍale*—in the area; *atha*—therefore; *valate*—performs pastimes; *śakyaḥ*—competent; *garīyān*—more significant; *asau*—he; *yena*—by whom; *uccālayitum*—to agitate; *balāt*—forcibly; *kulavatī*—the pious girls; *cetaḥ*—of the hearts; *giri*—mountains; *grāmaṇīḥ*—prominent; *iti*—therefore; *asmābhiḥ*—by us; *avakra*—genuine; *vikrama*—of strength; *lavāt*—with a small fragment; *utkṣipta*—lifted; *govardhanaḥ*—Govardhana hill; *hetuḥ*—cause; *tvam*—You; *kila*—indeed; *paṅkaja*—lotus; *akṣa*—eyes; *yadubhiḥ tatra*—there; *asti*—is; *niṣṭaṅkitaḥ*—described.

Viśākhā: (in Sanskrit) In the circle of Vraja who is great and powerful like You? With a small particle of Your inconceivable power You lifted Govardhana Hill. Then You lifted the great mountains that are the saintly gopīs' hearts. O boy with the lotus eyes, You are the person in this letter.

Text 36 (a)

*madhumaṅgalah: a-i vā-āli-e, ciṭṭha ciṭṭha. diṭṭho ma-e ukkhitta-danda-
maṇḍalehiṃ govehiṃ govaḍḍhaṇo dharido. tumam kīsa ekkam jjeva pi-a-vaassam
saṁbhāvesi.*

a-i—O; *svā-āli-e*—talkative; *ciṭṭha*—stand, stand; *diṭṭho*—seen; *ma-e*—by me; *ukkhitta*—held up; *daṇḍa*—of staffs; *maṇḍalehim*—by the multitude; *govehim*—by the cowherd men; *govaddhaṇo*—Govardhana hill; *dharido*—held; *tumam*—You; *kīsa*—why?; *ekkam*—one; *jjeva*—indeed; *pi-a*—dear; *vaassam*—friend; *sambhavesi*—praise.

Madhumaṅgala: Talkative girl, stop! Stop! I myself saw how the cowherd men, with their upraised sticks, held up Govardhana Hill. Why do you praise my dear friend Kṛṣṇa in this way? He did not hold up the hill alone.

Text 36 (b)

kṛṣṇaḥ: lalite, alam ati-prasaṅgena. tan nivartasva.
lalitā: sundara, savva-go-ula-suha-kāriṇo vi tu-atto kadham sā ekā jjevva dukkham arihadi vari-asi.

lalite—O Lalitā; *alam*—enough; *ati*—great; *prasaṅgena*—with this topic of conversation; *tat*—from that; *nivartasya*—please refrain; *sundara*—O beautiful Kṛṣṇa; *savva*—all; *go-ula*—in Gokula; *suha-kāriṇo*—making happy; *vi*—although; *tu-atto*—from You; *kadham*—how is it?; *sā*—she; *ekā*—alone; *jjevva*—indeed; *dukkham*—distress; *arihadi*—deserves; *vari-asi*—greatly.

Kṛṣṇa: Lalitā, this is too much talking. Please stop.

Lalitā: Handsome one, You delight everyone in Gokula. Why must this one girl suffer because of You?

Text 36 (c)

saṅgī me madhumaṅgalo na sahate dharmādhvano vicyutim
śrīdāmā parimārgayan mama nahi cchidrāṇi nidrāyati
kaṁsaḥ śāsti khalah kṣitim katham ato mugdhe vidheyam mayā
niḥśaṅkam kula-sundarī-paribhavaj-jvālā-mahā-sāhasam

saṅgī—companion; *me*—My; *madhumaṅgalaḥ*—Madhumaṅgala; *na*—does not; *sahate*—tolerate; *dharmā*—of piety; *adhvanah*—from the path; *vicyutim*—fall; *śrīdāmā*—Śrīdāmā; *parimārgayan*—searching; *mama*—My; *nahi*—does not; *chidrāṇi*—faults; *nidrāyati*—sleep; *kaṁsaḥ*—Kamsa; *śāsti*—afflicts; *khalah*—wicked; *kṣitim*—the earth; *katham*—how is it?; *ataḥ*—from this; *mugdhe*—O bewildered girl; *vidheyam*—may be given; *mayā*—by Me; *niḥśaṅkam*—fearlessly; *kula*—pious; *sundarī*—of the beautiful girl; *paribhavad*—surrounding; *jvālā*—flames; *mahā*—great; *sāhasam*—violence.

Kṛṣṇa: My companion Madhumaṅgala does not tolerate any deviation from the path of piety, and Śrīdāmā, busily searching for my faults, does not even sleep. Cruel Kāṁsa harshly rules this country. O bewildered girl, in these circumstances how is it possible for Me to fearlessly make a pious and beautiful girl burn in flames of anguish?

Text 37

lalitā: (samārṣam. sanskr̥tena).

*antaḥ-kleśa-kalaṅkitāḥ kila vyaṁ yāmo 'dya yāmyāṁ purīm
nāyaṁ vāncana-saṅcaya-praṇayinaṁ hāsaṁ tathāpy ujḡhati
asmin samputite gabhīra-kapaṭair ābhira-pallī-viṭe
hā medhāvinī rādhike tava katham premā garīyān abhūt*

(iti roditi)

sa—with; *amarsam*—indignation; *sanskr̥tena*—in Sanskrit; *antaḥ-kleśa-kalaṅkitāḥ*—polluted by inner miserable conditions that continue even after death; *kila*—certainly; *vayaṁ*—all of us; *yāmaḥ*—are going; *adya*—now; *yāmyāṁ*—of Yamarāja; *purīm*—to the abode; *na*—not; *ayaṁ*—this; *vāncana-saṅcaya*—cheating activities; *praṇayinaṁ*—aiming at; *hāsaṁ*—smiling; *tathāpi*—still; *ujḡhati*—gives up; *asmin*—in this; *samputite*—filled; *gabhira*—deep; *kapaṭaiḥ*—will deceit; *ābhira-pallī*—from the village of the cowherd men; *viṭe*—in a debauchee; *hā*—alas; *medhāvinī*—O intelligent one; *rādhike*—Śrīmatī Rādhārāṇī; *tava*—Your; *katham*—how; *premā*—love; *garīyan*—so great; *abhūt*—became; *iti*—thus; *roditi*—she cries.

Lalitā (indignant, in Sanskrit) Our hearts are so polluted by miserable condition that we are certainly going to Pluto's kingdom. Nevertheless, Kṛṣṇa does not give up His beautiful loving smiling, which is full of cheating tricks. O Śrīmatī Rādhārāṇī, You are very intelligent. How could You have developed such great loving affection for this deceitful debauchee from the neighborhood of the cowherds?*

(Lalitā cries)

Text 38 (a)

*madhumaṅgalaḥ: a-i muddhe, sa-ala-sattha-visāra-o jassa amhāriso amacco ho-i
sovi kiṁ edaṁ dhammaṁ adikkamissa-i. tā alaṁ vaṇa-rudideṇa.*

a-i—O; *muddhe*—bewildered girl; *sa-ala*—all; *sattha*—scriptures; *visāra-o*—expert; *jassa*—of whom; *amhāriso*—like us; *amacco*—an intimate relative; *ho-i*—is; *sovi*—someone; *kim*—how?; *edam*—this; *dhammam*—piety; *adikkamissa-i*—will transgress; *ta*—therefore; *alam*—what is the use?; *vaṇa*—in the forest; *rudideṇa*—with this lamenting.

Madhumaṅgala: Bewildered beautiful girl, Kṛṣṇa is learned in all the scriptures. He is our friend and counselor. Why would He disobey the rules of morality? What is the use of all your words, words that are like crying in the forest?

Text 38 (b)

viśākhā: (svagatam) ṇaṁrāhī-e guṇjā-ali-am kaṇhassa dentī haṁ iṅgidam lakkhemi.

svagatam—aside; *ṇam*—at present; *rāhī-e*—of Śrīmatī Rādhārāṇī; *guṇjā*—of gūnjā; *ali-am*—necklace; *kaṇhassa*—to Kṛṣṇa; *dentī*—giving; *haṁ*—I; *iṅgidam*—symptoms of Kṛṣṇa's actual emotions; *lakkhemi*—I shall observe.

Viśākhā: (aside) This garland of gūnjā was worn by Rādhā. Now I will give it to Kṛṣṇa. By observing His response, I will know His actual feelings toward Rādhā.

Text 38 (c)

(prakāśam, sanskṛtena)

*udīrṇa-rāgeṇa karambitāntarā
parisphurat-kṛṣṇa-mukhī guṇāñcitā
guṇjāvalī mañjutarāvalambatām
sārādhikēyam tava kaṇṭha-saṅgamam*

(iti kaṇṭhe svayam arpayati.)

prakasam—openly; *sanskṛtena*—in Sanskrit; *udīrṇa*—arisen; *rāgeṇa*—with redness or love; *karambita*—mixed; *antarā*—within (or in the heart); *parisphurat*—manifesting; *kṛṣṇa*—black (or the name Kṛṣṇa); *mukhī*—in the middle (or mouth); *guṇa*—with excellent transcendental qualities; *añcitā*—invested; *guṇjā*—of gūnjā; *āvalī*—garland; *mañjutarā*—very beautiful; *avalambatām*—may it cling; *sāra*—essence; *ādhikā*—increased, (or sārādhikēyam—from Rādhikā); *iyam*—this; *tava*—Your; *kaṇṭha*—of the neck; *saṅgamam*—contact.

(Openly, in Sanskrit) May this very beautiful red and black guñjā-necklace gracefully hang upon Your neck.

(She places the necklace on Kṛṣṇa's neck.)

Note: If the word "sārādhikēyam" is divided "sā rādhikēyam, this ambiguous verse may also be translated:

"May virtuous Rādhā, whose mouth chants the name Kṛṣṇa, and whose heart passionately loves You, hang around Your neck like a guñjā-necklace."

Text 39

kṛṣṇaḥ: (smitvā sakapaṭeṣyam).

*rāgiṇam api sukāṭhoram
suvṛttam api muhur udīrṇa-mālinyam
yuvatīnām iva bhāvam
nahi guñjā-hāram icchāmi
(ity ajānan iva kanthād avatārya raṅgaṇa-mālikām arpayati.)*

smitvā—having smiled; *sa*—with; *kapāṭa*—feigned; *īṣyam*—anger; *rāgiṇam*—red (or affectionate); *api*—although; *sukāṭhoram*—very hard (or harsh); *suvṛttam*—nicely round (or cleverly presented); *api*—although; *muhur*—at every moment; *udīrṇa*—arisen (communication); *mālinyam*—crookedness (ambiguity); *yuvatīnām*—of young girls; *iva*—like; *bhāvam*—state (or love); *nahi*—not; *guñjā*—of guñjā; *hāram*—necklace; *icchāmi*—I desire; *iti*—thus; *ajānan*—not knowing; *iva*—as if; *kanthāt*—from the neck; *avatārya*—falling; *raṅgaṇa*—delightful; *mālikām*—garland; *arpayati*—offers.

Kṛṣṇa: (smiling, He pretends to be angry.) Although these guñjā berries are very red, hard, and gracefully round, they are both crooked and unripe. I do not wish such a necklace.

(As if bewildered, Kṛṣṇa removes the guñjā-necklace from His neck and offers it back to Lalitā.)

Note: This ambiguous verse may also be translated:

"This garland is an ambiguous love-message from some young girl. Although great love is intended, the words are harsh, and although they are very clever, the words are also crooked. I do not wish to accept such a message-necklace."

Text 40 (a)

viśākhā: (svagatam) imassa bhamo vi amhāṇaṁ maṅgalo saṁvutto. (iti vastreṇa samvṛṇoti.)

svagatam—aside; *imassa*—His; *bhamo*—bewilderment; *vi*—indeed; *amhāṇaṁ*—our; *maṅgalo*—auspicious good fortune; *saṁvutto*—arrived; *iti*—thus; *vastreṇa*—with the garment; *samvṛṇoti*—conceals.

Viśākhā: (aside) Kṛṣṇa's bewilderment is our good fortune. (She covers the necklace with a cloth.)

Text 40 (b)

lalitā: halā, govi-ā-koḍi-bhu-aṅgassa imassa akkhalidaṁ accari-am bamhacari-am diṭṭhi-ā paḍi-bhūmaṁ. tā mahevi gadu-a taṁ amhevi gadu-a taṁ atthāṇānurā-iniṁ rāhi-am nivaṭṭāvemha.

viśākhā: sahi, juttaṁ mantesi.
(*ity ubhe parikramataḥ.*)

halā—O; *govi-ā*—of gopīs; *koḍi*—of millions; *bhu-aṅgassa*—of the lover; *imassa*—of Him; *akkhalidaṁ*—unyielding; *accari-am*—wonderful; *bamhacari-am*—vow of celibacy; *diṭṭhi-ā*—by good fortune; *paḍi-bhūdam*—manifested; *tā*—that; *amhevi*—we two gopīs; *gadu-a*—having gone; *taṁ*—to her; *atthāṇānurā*—who has fallen in love with an unsuitable person; *rāhi-am*—Rādhā; *nivaṭṭāvemha*—we should check; *sahi*—O friend; *juttaṁ*—appropriate; *mantesi*—you advice; *iti*—thus; *ubhe*—the two gopīs; *parikramataḥ*—begin to walk.

Lalitā: Destiny has shown us the unflinching celibacy of a snake who loves millions of gopīs. We should both go and stop Rādhā, who has fallen in love with a very unsuitable boy.

Viśākhā: Friend, what you say is right.

Text 40 (c)

lalitā: viśāhe, tumaṁ gadu-a imā-e raṅgaṇa-māli-ā-e pi-a-sahīṁ āsāsehi. ahaṁ kkhū edaṁ vuttantaṁ bhaavadī-e viṇivedissam.

(iti niṣkrānte.)

viśāhe—O Viśākhā; *tumaṁ*—you; *gadu-a*—having gone; *imā-e*—with this; *raṅgaṇa*—delightful; *māli-ā-e*—garland; *pi-a*—dear; *sahīm*—friend; *āsāsehi*—console; *aham*—I; *kkhu*—indeed; *edam*—this; *vuttantam*—incident; *bhaavadī-e*—to the pious Paurṇamāsī; *viṇivedissam*—I shall inform; *iti*—thus; *niṣkrānte*—they exit.

Lalitā: Viśākhā, take this guñjā-necklace to our dear friend and comfort Her. I will explain everything to Paurṇamāsī.

(Lalitā and Viśākhā exit.)

Text 40 (d)

madhumaṅgalaḥ: bho, ādarijjantaṁ appāṇaṁ kīsa ādarāvesi idaṁ kkhu paccādāva-pavvatāhirohaṇassa ahirohiṇī-ṇimamāṇaṁ dāva.

kṛṣṇaḥ: sakhe satyaṁ bravīṣi. sāhasikyaṁ hasitenaivānuṣṭhitam.

bho—O; *ādarijjantaṁ*—being worshiped; *vi*—although; *appāṇaṁ*—Yourself; *kīsa*—why indeed; *ādarāvesi*—do You cause to worship; *idaṁ*—this; *kkhu*—indeed; *pacca-dāva*—of remorse; *pavvata*—mountain; *ahiroṇassa*—of the scent; *ahirohiṇī*—staircase; *nimāṇaṁ*—consisting of; *dāva*—to that extent; *sakhe*—O friend; *satyaṁ*—truthfully; *bravīṣi*—you speak; *sāhasikyaṁ*—rashness; *hasitena*—with laughter; *eva*—indeed; *anuṣṭhitam*—performed.

Madhumaṅgala: This girl adores You. Why don't You also adore Her? You are building a staircase that leads up a mountain of regret.

Kṛṣṇa: Friend, what you say is true. It was not right to mock that girl.

Text 40 (e)

madhumaṅgalaḥ: pekkha go-i-ju-alam nettapaham adikkamidam.

pekkha—look; *go-i*—of gopis; *ju-alam*—a pair; *netta*—of the eyes; *paham*—to the path; *adikkamidam*—arrived.

Madhumaṅgala: Look, two gopīs walk on the pathway of Our eyes.

Text 40 (f)

*śrutvā niṣṭhuratām mamendu-vadanā premākuraṁ bhindati
svānte śānti-dhurām vidhāya vidhure prāyaḥ parāñciṣyati
kimvā pāmara-kāma-kārmuka-paritrastā vimokṣyaty asūn
hā maugdhyāt phalinī manoratha-latā mṛdvi mayonmūlitā*

śrutvā—by hearing; *niṣṭhuratām*—cruelty; *mama*—My; *indu-vadanā*—moon-faced; *prema-aṅkuram*—the seed of love; *bhindatī*—splitting; *sva-ante*—within Her heart; *śānti-dhurām*—great toleration; *vidhāya*—taking; *vidhure*—aggrieved; *prāyaḥ*—almost; *parāñciṣyati*—may turn against; *kimvā*—or; *pāmara*—most formidable; *kāma*—of lusty desires or Cupid; *kārmuka*—of the bow; *paritrastā*—frightened; *vimokṣyati*—will give up; *asūn*—life; *hā*—alas; *maughdyāt*—on account of bewilderment; *phalinī*—almost fruitful; *manaḥ-rathā-latā*—the creeper of growing love; *mṛdi*—very soft; *mayā*—by Me; *unmūlita*—uprooted.

Kṛṣṇa: (with regret) Upon hearing of My cruelty, moon-faced Rādhā may establish some kind of tolerance in Her aggrieved heart. But then She might turn against Me. Or, indeed, being fearful of the lusty desires invoked by the bow of formidable Cupid, She might even give up Her life. Alas! I have foolishly uprooted the soft creeper of Her desire just when it was ready to bear fruit.*

Text 41 (a)

*madhumaṅgalaḥ: dāṇīm kim ettha saraṇam.
kṛṣṇaḥ: sakhe, pratyanāṅga-lekham vinā nānyat paśyāmi śaraṇam.*

dāṇīm—at present; *kim*—what?; *ettha*—here; *saraṇam*—shelter; *sakhe*—O friend; *prati*—in return; *anaṅga-lekham*—love-letter; *vinā*—with; *na*—not; *anyat*—another; *paśyāmi*—I see; *śaraṇam*—recourse.

Madhumaṅgala: Now what will be out shelter?

Kṛṣṇa: Friend, I do not see any shelter but writing an answer to that letter.

Text 41 (b)

*madhumaṅgalaḥ: kim ettha leha-sāhaṇam.
kṛṣṇaḥ: vaśikāra-kriyā-praśasto rāgavān javā-niryāsah.
madhumaṅgalaḥ: ehi, uḍḍa-mahāḍa-i-maṇḍidam nādūre pakkandaṇa-tīttham
gacchemha.
(iti niṣkrāntau.)*

kim—how; *ettha*—here; *leha*—of the letter; *sāhaṇam*—completion; *vaṣī-kāra*—enchanting and bringing under control; *kriyā*—in the activities; *praśastaḥ*—celebrated; *rāgavān*—full of love; *javā*—of roses; *niryāsaḥ*—extracted perfume; *ehi*—come near; *uḍḍa*—of roses; *mahā-aḍa-i*—with a great forest; *maṇḍidam*—decorated; *ṇa*—not; *adi*—very; *dūre*—far away; *pakkandaṇa*—Praskandana; *tīttha*—the holy place; *gacchemha*—let us go; *iti*—thus; *niśkrāntau*—exit.

Madhumaṅgala: What will We use to write Our letter?

Kṛṣṇa: A letter scented with roses would bring Her under My spell.

Madhumaṅgala: Let us go to nearby Praskandana-tīrtha, which is decorated with a great forest of roses.

(Kṛṣṇa and Madhumaṅgala exit.)

Text 41 (c)

(*tataḥ praviśati viśākhayā prabodhyamānā rādhā.*)
rādhā: (sakkhedam. sanskṛtena)

yasyotsaṅga-sukhāśayā śithilitā gurvi gurubhyas trapā
prāṇebhyo 'pi suhṛt-tamāḥ sakhi tathā yūyam parikleśitāḥ
dharmāḥ so 'pi mahān mayā na gaṇitaḥ sādhvibhir adhyāsito
dhig dhairyam tad-upekṣitāpi yad aham jivāmi pāpiyasī

sa—with; *khedam*—unhappiness; *sanskṛtena*—in Sanskrit; *yasya*—of whom; *utsaṅga-sukha-āśaya*—by the desire for the happiness of the association; *śithilitā*—slackened; *gurvi*—very great; *gurubhyaḥ*—unto the superiors; *trapā*—bashfulness; *prāṇebhyaḥ*—than My life; *api*—although; *suhṛt-tamāḥ*—more dear; *sakhi*—O My dear friend; *tathā*—similarly; *yūyam*—you; *parikleśitāḥ*—so much troubled; *dharmāḥ*—duties to My husband; *saḥ*—that; *api*—also; *mahān*—very great; *mayā*—by Me; *na*—not; *gaṇitaḥ*—cared for; *sādhvibhiḥ*—by the most chaste women; *adhyāsitaḥ*—practiced; *dhik dhairyam*—to hell with patience; *tat*—by Him; *upekṣitā*—neglected; *api*—although; *yad*—which; *aham*—I; *jivāmi*—am living; *pāpiyasī*—the most sinful.

(Accompanied by Viśākhā, who is explaining everything, Rādhā enters.)

Rādhā: (unhappy, in Sanskrit) Desiring the happiness of His association and embraces, My dear friend, I disregarded even My superiors and relaxed My shyness and gravity before them. Furthermore, although you are My best friend, more dear to Me than My own life, I have given you so much trouble. Indeed, I even put aside the vow of dedication to My husband, a vow kept by the most elevated women. Oh, alas! Although He is now neglecting Me, I am so sinful that I am still living. Therefore I must condemn My so-called patience.*

Text 42 (a)

viśākhā: (sasambhramam) sahi, samāssasa samāssasa. (iti raṅgaṇa-mālām ghrāṇe 'rpayati.)

rādhikā: (samjñām labdhvā.) halā, kim edam accari-am jam saṁmohaṇam vi pavohedi.

sa—with; *sambhramam*—respect; *sahi*—O friend; *samāssasa samāssasa*—do not lament, do not lament; *iti*—thus; *raṅgaṇa*—delightful; *mālām*—garland; *ghrāṇe*—on the nose; *arpayati*—places; *saṁjñām*—consciousness; *labdhvā*—having gained; *halā*—O; *kim*—what?; *edam*—this; *accari-am*—wonderful; *jam*—which; *saṁmohaṇam*—fainting; *vi*—although; *pavohedi*—revives.

Viśākhā: (respectfully) Friend, please be comforted. Be comforted. (She places the guñjā-necklace to Rādhā's nose.)

Rādhikā: (with understanding) Ah! In the beginning it made Me almost fall unconscious. Why does this wonderful necklace now revive Me from that unconsciousness?

Text 42 (b)

viśākhā: (mālyam nivedya. sanskṛtena)

*aṅgottirṇa-vilapanam sakhi samākṛṣṭi-kriyāyām maṇir
mantra hanta muhur vaśi-kṛti-vidhau nāmāsyā vaṁśi-pateḥ
nirmālya iyaṁ mahauṣadhir iha avāntasya sammochane
nāsām kastisṛṇām grṇāti paramācintyām prabhāvāvalīm*

aṅga—of limbs; *uttirṇa*—topmost (head); *vilepanam*—ointment; *sakhi*—O friend; *samākṛṣṭi*—of attracting; *kriyāyām*—in the activity; *maṇiḥ*—jewel; *mantraḥ*—mantra; *hanta*—O; *muhur*—at every moment; *vaśi-kṛti*—bringing under control; *vidhau*—in the activity; *nāma*—name; *asya*—of Him; *vaṁśi-pateḥ*—playing the flute; *nirmālya*—rejected; *sraḥ*—garland; *iyam*—this; *mahā*—great; *oṣadhiḥ*—medicinal herb; *iha*—here; *svāntasya*—of the heart; *sammochane*—in the fainting; *na*—not; *āsām*—of us; *kaḥ*—what?; *tisṛṇām*—of the three; *grṇāti*—proclaims; *parama*—supreme; *acintyam*—inconceivable; *prabhāva*—strength; *āvalīm*—abundance.

Viśākhā: (gives the garland to Rādhā.) Friend, the sandal paste from the flutist Kṛṣṇa's forehead is a mystic jewel that draws people to it. Kṛṣṇa's name is a mantra

that brings people under its control. Kṛṣṇa's flower-garland is a potion that charms people's hearts. Who does not know the inconceivable power of these three things?

Text 43 (a)

rādhikā: (svagatam) evaṁ-guṇeṇa imiṇā uvekkhidam vi ṇam hada-sarīram kadham ajjavi ñillajjānam dhāremi. tā kāli-a-hada-pavesovā-am aṇusarissam. (prakāśam) visāhe, viṇṇavehi guru-aṇam jam bārahā-icca-tittham gadu-a sūram accidukāmamhi.

svagatam—aside; *evaṁ*—like this; *guṇeṇa*—with qualities; *imiṇā*—with this; *uvekkhidam*—neglected; *vi*—although; *ṇam*—this; *hada*—wounded; *marīram*—body; *kadham*—how is it?; *ajja*—today; *vi*—even; *ñillajjāham*—I am shameless; *dhāremi*—I maintain; *tā*—therefore; *kāli-a*—Kāliya; *hada*—in the lake; *pavesa*—of entering; *uvā-am*—by the remedial measure; *aṇusarissam*—I shall adopt; *prakāśam*—openly; *visāhe*—O Viśākhā; *viṇṇavehi*—please tell; *guru*—superior; *aṇam*—personalities; *jam*—which; *bārahā-icca-tittham*—the holy place named Dvādaśā-ditya-tīrtha; *gadu-a*—having gone; *sūram*—the sun god; *accidukām*—desiring to worship; *amhi*—I am.

Rādhikā: (aside) Kṛṣṇa, who has all these glorious virtues, neglects this body of Mine, a body that is better off dead. Why do I shamelessly keep this body alive? I will drown it the waters of Kāliya Lake. (openly) Viśākhā, please tell My superiors that, desiring to worship the sun-god, I went to Dvādaśāditya-tīrtha.

Text 43 (b)

viśākhā: sāhu sumarā-idam pi-a-sahī-e jam ajjā-e jaḍilā-e vi idam jjevva dāṇim ādiṭṭhamhi. tā ehi.
(*ity ubhe parikrāmataḥ.*)

sāhu—well; *sumarā-idam*—caused to remember; *pi-a*—dear; *sahī-e*—by the friend; *jam*—which; *ajjā-e*—by the pious gopī; *jaḍilā-e*—by Jaṭilā; *vi*—although; *idam*—this; *jjevva*—certainly; *dāṇim*—at present; *ādiṭṭhamhi*—I am instructed; *tā*—therefore; *ehi*—come with me.

Viśākhā: My dear friend well remembers saintly Jaṭilā's order, an order I now accept from You. Come. Let us go.
(They begin to walk.)

Text 43 (c)

rādhikā: (savyāmoḥam)

*mam pariḥara-i mu-undo tahavi durāsā virohiṇī ḍaha-ī
maha sahi gahīra-ñīrā saraṇam bahiṇī kidantassa*

mam—me; *pariḥara*—neglects; *mu-undo*—Lord Mukunda; *tahavi*—nevertheless; *durāsā*—unattainable aspiration; *virohiṇī*—inimical; *ḍaha-ī*—burns; *maha*—my; *sahi*—O friend; *gahīra*—deep; *ñīrā*—water; *saraṇam*—recourse; *bahiṇī*—sister; *kidantassa*—of the god of death (Yamarāja).

Rādhikā: (perplexed) Although Kṛṣṇa neglects me, the hostile and unfulfillable hope to attain Him burns in Me still. Friend, the deep waters of the Yamunā, who is the sister of the king of death, is My only shelter.

Text 44 (a)

*viśākhā: halā, pekkha patthāṇe maṅgala-sū-ṇā-im sa-uṇā-im. tā evaṃ mā bhaṇa.
rādhikā: (puro dṛṣṭvā) balā, katham esā puvva-disā-muhe ā-āli-ā saṃjhā dīsa-i.*

halā—O; *pekkha*—look; *patthāṇe*—in the walking; *maṅgala*—auspicious; *sū-ṇā-im*—signs; *sa-uṇā-im*—favorable omens; *tā*—therefore; *evaṃ*—indeed; *mā*—don't; *bhaṇa*—talk; *purāḥ*—ahead; *dṛṣṭvā*—looking; *halā*—O; *katham*—how is it?; *esā*—it; *puvva*—front; *disā*—in the direction; *muhe*—in the face; *ā-āli-ā*—not happening at the proper time; *saṃjhā*—sunset; *dīsa-i*—is seen.

Viśākhā: Look at the auspicious signs appearing on our path. Don't say anything more.

Rādhikā: (looking ahead) Why did the sun suddenly set in the east before it is time?

Text 44 (b)

*viśākhā: ṇa kkhu saṃjhā. pekkha pakkandaṇe sūrassa ballahā pariphullidā uḍurā-i
rehadi. tā imassa agghaṇṇ kādum ṇaṇṇ avaciṇamha.
(ity ubhe kurutaḥ).*

na—not; *kkhu*—indeed; *saṃjhā*—sunset; *pekkha*—look; *pakkandaṇe*—at Praskāndana tirtha; *sūrassa*—of the sun-god; *ballahā*—dear; *pariphullidā*—blossomed; *uḍu*—of roses; *rā-i*—series; *rehadi*—shines; *tā*—therefore; *imassa*—of that; *aggham*—scented water; *kādum*—to make; *ṇam*—this; *avaciṇamha*—let us collect; *iti*—thus; *ubhe*—the two gopīs; *kurutaḥ*—act.

Viśākhā: The sun didn't set. Look! The beautiful roses in Praskanda-tīrtha, rooses dear to the sun-god, are splendidly in bloom. Let's pick some to make rose water.

Text 44 (c)

(*tataḥ praviśati baṭunā saha kṛṣṇaḥ.*)

kṛṣṇaḥ: sakhe, *seyaṃ rādhādhara-kānti-taskarī javā-rājiḥ.*

madhumaṅgalaḥ: *ado ṇaṃ nippīḍi-a nimmāhi paccaṇaṅga-leham.*

tataḥ—then; *praviśati*—enters; *baṭunā*—boy; *saha*—with; *kṛṣṇaḥ*—Śrī Kṛṣṇa; *sakhe*—O friend; *sā*—this; *iyam*—this; *rādhā*—of Rādhā; *adhara*—of the lips; *kānti*—the beauty; *taskarī*—thief; *javā*—of roses; *rājiḥ*—series; *ado*—therefore; *ṇam*—this; *nippīḍi-a*—having pressed; *nimmāhi*—please write; *paccaṇaṅga-leham*—the reply to the love-letter.

(Kṛṣṇa and Madhumaṅgala enter.)

Kṛṣṇa: Friend, these roses are thieves who have stolen their beauty from Rādhā's lips.

Madhumaṅgala: Press the juice from these roses, and write a reply to Rādhā's love-letter.

Text 44 (d)

kṛṣṇaḥ: (*parikampya savismayam.*)

eṣā nāntika-vartinī sura-girer ailāvṛtī hanta bhūr

agre kim kalayāmi kāñcana-rucām udgāra-gaurīr diśaḥ

ām jñātaṃ maṇi-nūpura-dhvani-bharād āli-janālaṅkṛtā

kāntinām kula-devatā vilasitum vṇdāṭavim vindati

parikampya—trembling; *sa*—with; *vismayam*—wonder; *eṣā*—this; *nā*—not; *kantika*—near; *vartinī*—situated; *sura*—of the demigods; *gireḥ*—of the mountain (Mount Sumeru); *ailāvṛtī*—of Ilāvṛta-varśa; *hanta*—O; *bhūḥ*—land; *agre*—in the presence; *kim*—what?; *kalayāmi*—do I perceive; *kāñcana*—of gold; *rucām*—

splendor; *udgāra*—emanating; *gaurīḥ*—a golden effulgence; *diśaḥ*—in all directions; *ām*—yes; *jñātam*—known; *maṇi*—jewels; *nūpura*—of the ankle-bells; *dhvani*—sound; *alaṅkṛtā*—decorated; *kāntinām*—of beauty; *kula-devatā*—the presiding deity; *vilasitum*—to perform pastimes; *vṛndā-aṭavīm*—the forest of Vṛndāvana; *vindati*—enters.

Kṛṣṇa: (trembling with wonder) This is not the valley of Mount Sumeru. Why do I see a golden splendor in every direction? Ah! The sound of many jeweled anklets makes Me know that the goddess of beauty must have entered Vṛndāvana Forest to enjoy many pastimes.

Text 45 (a)

madhumaṅgalaḥ: hanta bho, maggijjnatammi vā-urāsāhaṇe kuraṅgī sa-am hattham gadā.

kṛṣṇaḥ: (sānandam) sakhe, sadhu vijñātam. tad atra vṛkṣāntarītau śṛṇuvaḥ kim asau prastauti. (iti tathā sthītau.)

hanta—O; *bho*—my dear sir; *maggijjantammi*—being sought; *vā-urā*—to the trap; *sāhaṇe*—leading; *kuraṅgī*—deer; *sa-am*—own; *hattham*—hand; *gadā*—gone; *sa*—with; *ānandam*—bliss; *sakhe*—O friend; *sadhu*—nicely; *vijñātam*—understood; *tat*—therefore; *atra*—here; *vṛkṣā*—by the tree; *antarītau*—hidden; *śṛṇuvaḥ*—let us hear; *kim*—what; *asau*—these two gopīs; *prastauti*—say.

Madhumaṅgala: Ah, now the deer places her foot in the trap.

Kṛṣṇa: (blissful) O friend, you understand this very well. Let us hide behind this tree and hear what they say.

(They stand behind the tree.)

Text 45 (b)

rādhikā: (viśākhā ālambya sāsram). halā, eso jaṇo kadhāpasāṅge sa-am sumaridavvo.

viśākhā: (sabaṣpam) sahi, acchīṇa-dhīrattanādi-guṇa bhaṇijjasi. ta kiṁti evvaṁ uvvigāsi.

viśākhā—Viśākhā; *ālambya*—resting; *sa*—with; *asram*—tears; *halā*—O; *eso*—this; *jaṇo*—person; *kadhā*—of the description; *pasāṅge*—in relation; *sa-am*—Himself; *sumaridavvo*—may remembered; *sa*—with; *baṣpam*—tears; *sahi*—O friend; *acchīṇa*—unfalling; *dhīrattana*—gravity and patience; *ādi*—and other; *guṇa*—noble qualities; *bhaṇijjasi*—are spoken; *ta*—therefore; *kiṁti*—why?; *evvaṁ*—thus; *uvvigāsi*—have you become so agitated.

Rādhikā: (weeping, she rests her hand on Viśākhā's shoulder) When you talk, you should remember this person.

Viśākhā: (also weeping) Friend, everyone says You are grave, and patient, and full of all other virtues. Why are You so upset?

Text 45 (c)

rādhikā: sahi, niggunī-kidamhi teṇa dhutteṇa. (iti sanskr̥tena)

*tasyoras-taṭa-maṇḍalam dhṛti-nadī-rodha-kriyā-panḍitam
vaktrenduḥ kula-dharma-pankaja-vanī-saṅkoca-dīkṣā-vratī
dor-yūpau nitarām udañcita-cira-vrīdābhidārādhvarau
hā kaṣṭam nikhilaṅ-gilā sakhi dṛśor bhaṅgī-bhujaṅgī tu sā*

sahi—O friend; *niggunī-kidambi*—I have become devoid of all good qualities; *teṇa*—because of Him; *dhutteṇa*—rascal; *iti*—thus; *sanskr̥tena*—in Sanskrit; *tasya*—His; *uraḥ*—of the chest; *taṭa*—of the surface; *maṇḍalam*—area; *dhṛti*—of patience; *nadī*—of the river; *rodha*—of checking; *kriyā*—in the activities; *panḍitam*—expert; *vaktra*—face; *induh*—moon; *kula-dharma*—of the rules of proper conduct; *pankaja*—of lotus flowers; *vanī*—of the forest; *saṅkoca*—shrinking away; *dīkṣā*—initiated; *vratī*—who has taken a vow; *dor*—of the arms; *yūpau*—the two pillars; *nitaram*—completely; *udañcita*—elevated; *cira*—for a long time; *vrīdā*—shyness; *abhidāra*—to exercise; *adhvarau*—sacrifice; *hā*—O; *kaṣṭam*—alas; *nikhilam*—everything; *gilā*—swallowing; *sakhi*—O friend; *dṛśor*—of the eyes; *bhaṅgī*—of the movements; *bhujaṅgī*—the serpent; *tu*—and; *sā*—she.

Rādhikā: Friend, this rogue has robbed all My virtues. (in Sanskrit) His chest is a dam that stops the river of my patience. His face is a moon that withers the lotus flowers of My pious deeds. His arms are pillars in a yajña to drive away My perpetual shyness. Alas! Friend, the crooked snake of His glance devours everything.

Text 46 (a)

kṛṣṇaḥ: priye, tvan-mādhuryeṇa mādhaveś ca jaḍī-kṛtya nirguṇām avasthām nīto 'yam.

priye—O beloved; *tvat*—your; *mādhuryeṇa*—by the charm; *mādhavaḥ*—Lord Mādhava; *ca*—and; *jaḍī-kṛtya*—become stunned; *nirguṇām*—devoid of good qualities; *avasthām*—state of being; *nītaḥ*—brought; *ayam*—He.

Kṛṣṇa: Beloved, stunned by your sweetness, Kṛṣṇa has also lost all His virtues.

Text 46 (b)

rādhikā: (ākāṣe añjalim baddhvā. sanskr̥tena) hanta bho bakī-hantaḥ.

*grhāntaḥ-khelantyo nija-sahaja-bālyasya balanād
abhadraṁ bhadraṁ vā kim api hi na jānīmaḥi manāk
vayaṁ netuṁ yuktāḥ katham aśaraṇāṁ kām api daśāṁ
katham vā nyāyyā te prathayitum udāsīna-padavī*

ākāṣe—in the sky; *añjalim baddhvā*—folding hands; *sanskr̥tena*—in Sanskrit; *hanta*—O; *bhoḥ*—You; *bakī*—of Pūtana, the sister of Baka; *hantaḥ*—O killer; *grhāntaḥ-khelantyaḥ*—who were engaged in childish play within the house; *nija*—one's own; *sahaja*—simple; *bālyasya*—good; *vā*—or; *kim api*—what; *hi*—certainly; *na*—not; *jānīmaḥi*—we did know; *manāk*—even slightly; *vayaṁ*—we; *netuṁ*—to lead; *yuktāḥ*—suitable; *katham*—how; *aśaraṇāṁ*—without surrender; *kām api*—such as this; *daśāṁ*—to the condition; *katham*—how; *vā*—or; *nyāyyā*—correct; *te*—of You; *prathayitum*—to manifest; *udāsīna*—of carelessness; *padavī*—the position.

Rādhikā: (folds her hands in the direction of the sky) O Kṛṣṇa, O killer of Pūtana, I was engaged in My own playful activities in My home, and because of My childish innocence I did not know right from wrong. Therefore, is it good for You to have forced Us into being so much attracted to You and then to have neglected Us? Now You are indifferent to Us. Do You think that is right?*

Text 47 (b)

kṛṣṇaḥ: priye, kaḥ khalu jijīviṣur jīvātu-bhūtāyāṁ siddhausadhi-latāyāṁ udāste.

priye—O beloved; *kaḥ*—who?; *jijīviṣuḥ*—desiring to live; *jīvātu*—of life; *bhūtāyāṁ*—become; *siddha*—perfect; *ausadhi*—medicinal herb; *latāyāṁ*—creeper; *udāste*—remains unconcerned.

Kṛṣṇa: Beloved, who, desiring to remain alive, will ignore the medicinal vine that will cure his illness?

Text 47 (b)

rādhikā: (niḥśvasya) halā, esā piā me ekā-alī tu-e appaṇo kaṇṭhe dhāraṇijjā. (iti kaṇṭhād ekāvalīm uttāyati.)

niḥśvasya—sighing; *halā*—O; *esā*—this; *pi-ā*—dear; *me*—to me; *ekā-alī*—necklace; *tu-e*—by you; *appaṇo*—your; *kaṇṭhe*—on the neck; *dhāraṇijjā*—should be worn; *iti*—thus; *kaṇṭhāt*—from the neck; *eka-āvalīm*—necklace; *uttāyati*—removes.

Rādhikā: (sighs) Friend, please wear my favorite necklace. (Rādhā removes the necklace from Her neck.)

Text 47 (c)

viśākhā: (haṭhān nivārya) halā, evvaṃ aṇucciṭṭhantī kimti maṃ dahasi jam lalidaṃ paḍikkhi-a nirujjamamhi. (iti roditi).

haṭhāt—forcefully; *nivārya*—checking; *halā*—O; *evvaṃ*—in this manner; *aṇucciṭṭhantī*—staying; *kimti*—why?; *mām*—me; *dahasi*—do you burn; *jam*—which; *lalidaṃ*—Lalitā-gopī; *paḍikkhi-a*—waiting; *nirujjamamhi*—I am inactive.

Viśākhā: (forcibly stops Rādhā.) Ah! Why do you set me on fire in this way? I am only waiting for Lalitā. (Viśākhā cries).

Text 47 (d)

rādhikā: (sanskṛtena)

*akāruṇyaḥ kṛṣṇo yadi mayi tavāgaḥ katham idaṃ
mudhā mā rodir me kuru param imām uttara-kṛtim
tamālasya skandhe viihita-bhuja-vallarir iyaṃ
yathā vṛndāraṇye ciraṃ avicalā tiṣṭhati tanuḥ*

akāruṇyaḥ—very cruel; *kṛṣṇaḥ*—Lord Kṛṣṇa; *yadi*—if; *mayi*—unto Me; *tava*—your; *āgaḥ*—offense; *katham*—how; *idaṃ*—this; *mudhā*—uselessly; *mā rodīḥ*—do not cry; *me*—for Me; *kuru*—do; *param*—but afterwards; *imām*—this; *uttara-kṛtim*—final act; *tamālasya*—of a tamāla tree; *skandhe*—the trunk; *vinhita*—fixed upon; *bhuja-vallariḥ*—arms like creepers; *iyam*—this; *yathā*—as far as possible; *vṛndā-*

aranye—in the forest of Vṛndāvana; *ciram*—forever; *avicalā*—without being disturbed; *tiṣṭhati*—remains; *tanuḥ*—the body.

Rādhikā: (in Sanskrit) My dear friend, if Kṛṣṇa is unkind to Me, there will be no need for you to cry, for it will not be due to any fault of yours. I shall then have to die, but afterwards please do one thing for Me; *to observe My funeral ceremony, place My body with its arms embracing a tamāla tree like creepers so that I may remain forever in Vṛndāvana undisturbed. That is My request.**

Text 48 (a)

kṛṣṇaḥ: (sāśram) sakhe, dṛṣṭānurāgasya sādhiṣṭhatā.

sa—with; *asram*—tears; *sakhe*—O friend; *dṛṣṭā*—seen; *anurāgasya*—of the love; *sādhiṣṭhatā*—the great appropriateness.

Kṛṣṇa: (weeping) Friend, see how great Her love is!

Text 48 (b)

rādhikā: (svagatam) tuvarāvedi maṁ kavi ghanutkaṇṭhā. (prakāśam) halā. sūram acci-a kiṁ pi abbhatthidukāmāmi. tā jāva siṇṇaṇaṁ kadu-a ñivuttā bhava tumam ettha puppham avaciṇehi. (iti tīrthābhimukhaṁ dvitrāṇi padāhi gatvā punar ātmagatam.) hanta, so tilloka-mohaṇo muha-cando puṇo ma-e na diṭṭho. (iti sotkaṇṭham nivṛtya prakāśam.) halā, paśīda paśīda. daṁsehi taṁ paḍicchanda-am.

svagatam—aside; *tuvarāvedi*—impells; *maṁ*—me; *kavi*—some; *ghanutkaṇṭhā*—intense longing; *prakāśam*—openly; *halā*—O; *sūram*—the sun-god (Vivasvān); *acci-a*—having worshiped; *kiṁ pi*—somewhat; *abbhatthidukāmāmi*—I desire to request; *tā*—therefore; *jāva*—to what extent; *siṇṇaṇaṁ*—bath; *kadu-a*—having performed; *ñivuttā*—dead; *bhave*—I may become; *tāva*—to that extent; *tumam*—you; *ettha*—here; *puppham*—flowers; *avaciṇehi*—gather; *iti*—thus; *tīrtha*—the holy place; *abhimukhaṁ*—in the direction; *dvi-trāṇi*—two or three; *padāni*—steps; *gatvā*—having gone; *punaḥ*—again; *ātma-gatam*—say to herself; *hanta*—O; *so*—He; *tilloka*—the three worlds; *mohaṇo*—enchanting; *muha*—face; *cando*—moon; *puṇo*—again; *ma-e*—by me; *na*—not; *diṭṭho*—seen; *iti*—thus; *sa*—with; *utkaṇṭham*—longing; *nivṛtya*—having returned; *prakāśam*—she openly says; *halā*—O; *paśīda paśīda*—be merciful, be merciful; *daṁsehi*—please show; *taṁ*—that; *paḍicchanda-am*—picture.

Rādhikā: (aside) Passionate longings make Me go quickly. (openly) After worshiping the sun-god, there is one more thing I wish to ask: After I have gone, please pick a flower for each time I have bathed here. (She takes two or three steps in the direction of the holy tīrtha, and again speaks to Herself.) Alas, never again will I see Kṛṣṇa, whose face is like the moon and who enchants the three worlds. (Full of longing, she returns and openly says:) Be kind. Be kind. Show Me His picture.

Text 48 (b)

viśākhā: sahi, ṇatthi attha citta-phala-am.

rādhikā: (savyatham) tado paṇināṇeṇa ṇaṁ paccakhī-karissam. (iti dhyānaṁ naṭayati).

sahi—O friend; *ṇatthi*—it is not; *ettha*—here; *citta*—for a picture; *phala-am*—paper; *sa*—with; *vyatham*—alarm; *tado*—then; *paṇināṇeṇa*—by meditation; *ṇaṁ*—Him; *paccakhī*—visible; *karissam*—I shall cause to become; *iti*—thus; *dhyānaṁ*—meditation; *naṭayati*—she represents dramatically.

Viśākhā: Friend, there is no paper here to draw a picture.

Rādhikā: (anxious) Then I will make Him appear in My meditation. (Rādhā becomes rapt in meditation.)

Text 48 (c)

kṛṣṇaḥ: sakhe, pītam apīta-pūrvamaunmādakam śrotra-mādhvikam. tad agrato gacchāvaḥ.

(iti ubhau tatha kurutah.)

viśākhā: (vilokya sānanddam sasambhramama.) diṭṭhi-ā tujjha suha-jjhāneṇa phalidam. tā jhatti ugghādehi lo-aṇam.

(rādhikā dṛśam daronmīlya camatkāram naṭayati.)

sakhe—O friend; *pītam*—drunk; *apīta*—not drunk; *pūrvam*—before; *unmādakam*—intoxication; *śrotra*—for the ears; *mādhvikam*—nectar; *tat*—therefore; *agrataḥ*—in the presence; *gacchāvaḥ*—we have come; *iti*—thus; *ubhau*—the two gopas (Kṛṣṇa and Madhumaṅgala); *tathā*—in that way; *kurutah*—act; *vilokya*—having seen; *sahi*—O friend; *diṭṭhi-ā*—by good fortune; *tujjha*—your; *suha*—pleasant; *jjhāneṇa*—by the meditation; *phalidam*—becomes successful; *ta*—therefore; *jhatti*—immediately; *ugghādehi*—open; *lo-aṇam*—eyes; *rādhikā*—Rādhā; *dṛśam*—eyes; *dara*—slightly; *unmīlya*—opens; *camatkāram*—amazement; *naṭayati*—represents dramatically.

Kṛṣṇa: Friend, My ears have just drunk a sweet nectar they have never drunk before. Let Us go before them. (They both do that.)

Viśākhā: (Seeing Kṛṣṇa and Madhumaṅgala, she becomes joyful and says with great respect:) Friend, by destiny Your happy meditation has borne its fruit. Open your eyes at once!

(Rādhā slightly opens her eyes and becomes filled with wonder.)

Text 48 (d)

viśākhā: (sanskṛtena)

*yad-arthaṁ saṅkīrṇe patasi hata-kandarpa-kadane
mṛdum vā durvāre jvalayasi tanum prema-dahane
akhaṇḍenāpīḍaṁ sakhi nava-śikhaṇḍena kalayan
vilāsī so 'yaṁ te sphurati purato jīvita-patiḥ*

sanskṛtena—in Sanskrit: *yat*—of whom; *artham*—for the benefit; *saṅkīrṇe*—extended; *patasi*—you are falling; *hata*—struck; *kandarpa*—of cupid; *kadane*—destruction; *mṛdum*—delicate; *vā*—or; *durvāre*—unbearable; *jvalayasi*—you cause to burn; *tanum*—body; *prema*—of pure love of God; *dahane*—in the fire; *akhaṇḍena*—unbroken; *āpīḍaṁ*—decoration for the top of the head; *sakhi*—O friend; *nava*—fresh; *śikhaṇḍena*—with a peacock feather; *kalayan*—wearing; *vilāsī*—playful (or splendid); *saḥ ayam*—this person; *te*—your; *sphurati*—is manifested; *purataḥ*—in the presence; *jīvita*—of the life; *patiḥ*—the Lord.

Viśākhā: The boy for whose sake You fell into the devastation of love and for whose sake You made Your delicate body burn in the flames of love, the boy who wears a new-peacock feather crown, the playful boy who is the master of Your life, now stands before You.

Text 49 (a)

rādhikā: ammahe siviṇassa māhurī.

viśākhā: avisaddhe, eso de apuvvo siviṇo jo niddā-e viṇā vi ṇippano.

ammahe—O; *siviṇassa*—of the dream; *māhurī*—the sweetness; *avisaddhe*—untrusting; *eso*—He; *de*—your; *apuvvo*—unprecedented; *siviṇo*—dream; *jo*—who; *niddā-e*—sleep; *viṇā*—without; *vi*—even; *ṇippano*—appeared.

Rādhikā: Ah, how sweet this dream is.

Viśākhā: O unbeliever, without sleeping You never dreamed like this before.

Text 49 (b)

kṛṣṇaḥ:

*asau dṛg-bhaṅgībhiḥ kusuma-śaram āṅgī-kṛta-śaram
srjantī dantīndra-kramaṇa-kamanīyālasa-gatiḥ
adūre rambhorūr iha vadana-bimbasya suśamā
samārambhād ambhoruha-madhurimāṇam damayati*

asau—this person; *dṛk*—of the eyes; *bhaṅgībhiḥ*—with the movements;
kusuma—of flowers; *śaram*—arrow; *āṅgī-kṛta*—accepted; *śaram*—arrow; *srjantī*—
causing to flee; *danti*—of elephants; *indra*—king; *kramaṇa*—steps; *kamanīya*—
graceful; *ālasa*—slow; *gatiḥ*—gait; *adūre*—not far away; *rambha-urūḥ*—beautiful
gopī; *iha*—here; *vadana*—of the lips; *bimbasya*—of the bimba fruit; *suśamā*—great
beauty; *samārambhāt*—from the beginning; *ambhoruha*—of the lotus flowers;
madhurimāṇam—the charming beauty; *damayati*—conquers.

Kṛṣṇa: Her eyes shooting flower-arrows glances, Her graceful motions like a
graceful regal elephant's, Her bimba-fruit lips beautiful, and Her thighs banana
trees, this girl defeats the sweetness of the lotus flowers.

Text 50 (a)

*rādhikā: (kṛṣṇe dṛg-antam nartayantī svagatam). sāhu re hi-a-a, sādhu diṭṭhi-ā
muhuttam vilambidam.*

*kṛṣṇaḥ: (smitvā) dhūrte viśākhe, samantāt mṛgyamāṇā diṣṭyā tvam atra dṛṣṭāsi.
yad adya bhavatyā rūpa-sādṛśyād apākima-guṇjā-hāreṇa mām pratārya durlabhā me
raṅgaṇa-mālikāpanītā.*

kṛṣṇe—on Kṛṣṇa; *dṛk*—of the eyes; *antam*—corners; *nartayantī*—causing to
dance; *svagatam*—speaking to herself; *sāhu*—excellent; *re*—O; *hi-a-a*—O heart;
sādhu—excellent; *diṭṭhi-ā*—by good fortune; *muhuttam*—for a moment;
vilambidam—delayed; *smitvā*—smiling; *dhūrte*—O rascal; *viśākhike*—O Viśākhā;
samantāt—completely; *mṛgyamāṇā*—sought; *diṣṭyā*—by good fortune; *tvam*—you;
atra—here; *dṛṣṭā*—seen; *asi*—are; *yat*—because; *adya*—today; *bhavatyā*—by you;
rūpa—of the form; *sādṛśyāt*—because of similarity; *apākima*—unripe; *guṇjā*—of
guṇjā; *hāreṇa*—with the garland; *mām*—me; *pratārya*—having misled; *dulabha*—
rare; *me*—my; *raṅgaṇa*—delightful; *mālikā*—garland; *apanītā*—taken away.

Rādhikā: (Her eyes dance on the form of Kṛṣṇa, and she says to herself:) O My heart, excellent! Excellent! By good fortune this moment has come.

Kṛṣṇa: (smiles) Rascal Viśākhā, I looked everywhere for you. Now by good fortune I see you. A girl who looks like you bewildered Me and robbed Me of my rare raṅgaṇa garland and unripe guñjā-necklace.

Text 50 (b)

madhumaṅgalaḥ: bho ṇam rāhī-e kaṇṭhādo dīśantīm appaṇo raṅgaṇa-māli-am sa-am jebba ā-aḍi-a geṇha.

kṛṣṇaḥ: sakhe, jānatāpi bhavatā kim idam anyāyyam upanyastam. na khalu svapne 'pi mayā kāmīnī-sparśaḥ smaryate.

bho—O; *ṇam*—this; *rāhī-a*—of Rādhā; *kaṇṭhādo*—from the neck; *dīśantīm*—seen; *appaṇo*—Your; *raṅgaṇa*—delightful; *māli-am*—garland; *sa-am*—personally; *jebba*—certainly; *ā-aḍi-a*—pulling; *geṇha*—please take; *sakhe*—O friend; *jānatā*—knowing; *api*—although; *bhavatā*—by you; *kim*—what?: *idam*—this; *anyāyyam*—improper; *upanyastam*—mentioned; *na*—not; *khalu*—indeed; *svapne*—in a dream; *api*—even; *mayā*—by me; *kāmīnī*—of this beautiful and affectionate gopī; *sparśaḥ*—the touch; *smaryate*—is remembered.

Madhumaṅgala: Ah! Take Your raṅgaṇa garland from Rādhā's neck. I see it there.

Kṛṣṇa: Friend, you know all about this. Still, that was not very good advice. Even in a dream I cannot remember the touch of such a beautiful girl.

Text 50 (c)

rādhikā: (svagatam) imassa parihāso vi eso sāmkiḍā-e mama sacco paḍibhādi.

viśākhā: (vihasya) ayi varāṅgaṇā-taraṅgiṇīnām mahā-sā-ara, citṭha citṭha. dāṇim vi imā-im dīśanti tujjha aṅgesu tāṇam ciṇhā-im.

svagatam—aside; *imassa*—His; *parihāso*—jesting; *vi*—although; *eso*—this; *sāmkiḍā-e*—suspicious; *mama*—of me; *sacco*—honest; *paḍibhādi*—is manifested; *vihasya*—laughing; *ayi*—O; *vara*—beautiful; *aṅgaṇā*—girls; *taraṅgiṇīnām*—rivers; *mahā*—great; *sa-ara*—O ocean; *citṭha citṭha*—stand, stand; *dāṇim*—now; *vi*—even; *ima-im*—these; *dīśanti*—are seen; *tujjha*—Your; *aṅgesu*—on the limbs; *tāṇam*—their; *ciṇhā-im*—marks.

Rādhikā: (aside) Although Kṛṣṇa is jesting, I am fear He tells the truth about

me.

Viśākṣā: (laughing) O O great ocean into which the rivers of many beautiful girls flow, stop! Stop! Even now I see the marks they left on Your body.

Text 50 (d)

*ākṛṣṭāni kaṭākṣa-bhaṅgibhir alam gopāṅganānām tvayā
raktāny atra manāmsi yāhi nimiṣonmuktāni netrāny api
tāny etāni bhavān navāñjana-tano guṇjāvalīnām chalāt
picchānām ca sadā prasādhana-dhiyā sandhārayan nandasi*

ākṛṣṭāni—attracted; *kaṭākṣa-bhaṅgibhiḥ*—by roving sidelong glances; *alam*—greatly; *gopa-aṅganānām*—of the gopīs; *tvayā*—by You; *raktāni*—affectionate; *atra*—here; *manāmsi*—minds; *yāhi*—which; *nimiṣa*—from blinking; *unmuktāni*—refrained; *netrāṇi*—eyes; *api*—even; *tāni*—they; *etāni*—these; *bhavān*—You; *nava*—fresh; *añjana*—ointment; *tano*—body; *guṇjā*—of guṇjā; *āvalīnām*—of necklaces; *chalāt*—on the pretext; *picchānām*—of peacock feathers; *ca*—and; *sadā*—always; *prasādhana*—for decoration; *dhiyā*—with a mind; *sandhārayan*—holding; *nandasi*—You enjoy pastimes.

With waves of sidelong glances You attract the gopīs' passionate hearts and unblinking eyes. O boy anointed with sandal paste, on the pretext of decorating Your body with peacock feathers and guṇjā-necklaces, You attract the gopīs and enjoy with them.

Text 51

kṛṣṇaḥ: (saharṣam ātmagatam)

*pramada-rasa-taraṅga-smera-gaṇḍa-sthalāyāḥ
smara-dhanur anubandhi-bhrū-latā-lāsyā-bhājah
mada-kala-cala-bhṛṅgī-bhrānti-bhaṅgim dadhāno
hṛdayam idam adānṅkṣīt pakṣmalākṣyāḥ kaṭākṣaḥ*

sa—with; *harṣam*—joy; *ātmagatam*—to Himself; *pramada*—of joy; *rasa-taraṅga*—by the continuous waves of the mellow; *smera*—mildly smiling; *gaṇḍa-sthalāyāḥ*—whose cheeks; *smara-dhanuḥ*—the bow of Cupid; *anubandhi*—related with; *bhrū-latā*—of the arched eyebrows; *lāsyā*—dancing; *bhājah*—of one who has; *mada-kala*—intoxicated; *cala*—unsteady; *bhṛṅgī-bhrānti*—the moving to and fro of bees; *bhaṅgim*—the semblance of ; *dadhānaḥ*—giving; *hṛdayam idam*—this heart; *adānṅkṣīt*—has bitten; *pakṣmala*—possessing exquisite eyelashes; *ākṣyāḥ*—of whose two eyes; *kaṭa-akṣaḥ*—the glance.

Kṛṣṇa: (Joyful, to Himself) When Śrīmatī Rādhārāṇī smiles, waves of joy overtake Her cheeks, and Her arched eyebrows dance like the bow of Cupid. Her glance is so enchanting that it is like a dancing bumblebee, moving unsteadily due to intoxication. That bee has bitten the whorl of My heart.*

Text 52 (a)

(*nepathye*)
ṇattiṇi visāhe.
kṛṣṇaḥ: katham akhāṇḍe jarā-pāṇḍureyaṁ jaṭilā.
(*praviśya*)

jaṭilā: (puro dr̥ṣṭvā svagatam) kham ettha kaṇho. (prakāśam) visāhe, kimti imā-im dhū-a-gandha-ratta-candanā-im tu-e visumaridā-im.

nepathye—offstage; *ṇattiṇi*—O granddaughter; *visāhe*—O Viśākhā; *katham*—why?; *akhāṇḍe*—unexpectedly; *jarā*—old; *pāṇḍurā*—white; *iyam*—this; *jaṭilā*—Jaṭilā; *praviśya*—enters; *puraḥ*—ahead; *dr̥ṣṭvā*—having glanced; *svagatam*—speaking to herself; *kham*—why?; *ettha*—here; *kaṇho*—Kṛṣṇa; *prakāśam*—openly; *visāhe*—O Viśākhā; *kimti*—why?; *gandha*—with the aroma; *ratta*—enhanced; *candanā-im*—sandalwood paste; *tu-e*—by you; *visumaridā-im*—forgotten.

Jaṭilā: (offstage) Granddaughter Viśākhā!
Kṛṣṇa: Why has Jaṭilā, pake with age, come so unexpectedly?
(Jaṭilā enters).
Jaṭilā: (looking ahead, she says to herself:) Why is Kṛṣṇa here? (openly)
Viśākhā, why did you forget the incense, sandal paste, and fragrances?

Text 52 (b)

kṛṣṇaḥ: (svagatam)
candrikām candra-lekhāyāś
caḥore pātum udyate
pidhānaṁ vidadhe hanta
śarad-ambhodarāvalī

(*prakāśam*) *mātur mātulāṇi, praṇamāmi.*

svagatam—aside; *candrikām*—moonlight; *candra-lekhāyaḥ*—of the crescent

moon; *cakore*—cakora bird; *pātum*—to drink; *udyate*—arisen; *pidhānam*—a covering; *vidadhe*—accepted; *hanta*—O; *śarat*—autumn; *ambhodhara*—of clouds; *āvalī*—series; *matuḥ*—of the mother; *mātulāṇi*—O maternal aunt; *pranāmāmi*—I offer respects.

Kṛṣṇa: (aside) Just as the cakora bird is about to drink the moonlight, a mass of clouds covers the crescent moon. (openly) O wife of My mother's maternal uncle, I offer respects to you.

Text 53 (a)

jaṭilā: mohana, valla-a-kiśorī-ule avaṅka-diṭṭhī hohi.
madhumaṅgalaḥ: (vihasya) bho dadhīci-hadḍa-kakkase, eso savvado udāra-diṭṭhī
cce-a majjha pi-a-vaasso. tumam kkhu ke-aracchī. tāvappāṇam āsamsehi.

mohana—O enchanting boy; *valla-a*—of the cowherds; *kiśorī*—of the young girls; *ule*—in the community; *avaṅka*—uncrooked; *diṭṭhī*—with a glance; *hohi*—please become; *vihasya*—laughing; *bho*—O; *dadhīci*—of the sage Dadhīci; *hadḍa*—of the bones; *kakkase*—hard; *eso*—this; *savvado*—always; *udāra*—noble; *diṭṭhī*—glance; *cce-a*—indeed; *majjha*—my; *pi-a*—dear; *vaasso*—friend; *tumam*—you; *kkhu*—indeed; *ke-aracchi*—squinting eyes; *tā*—therefore; *āpāṇam*—self; *āsamsehi*—please bestow a benediction.

Jaṭilā: Charming boy, don't look at the young gopīs with such crooked eyes.
Madhumaṅgala: (laughs) O lady hard like Indra's thunderbolt, my dear friend's glance is always kind and gentle. It is you whose eyes are squinting. Therefore you should grant a benediction to yourself, that your eyes may no longer squint.

Text 53 (b)

jaṭilā: bho kiśorī-bhu-aṅga, kīsa tumam ā-adosi.
kṛṣṇaḥ: ārye, lokottarānurāga-camatkāriṇīyam sujavā-lakṣmīḥ kam vā nākarṣati.

bho—O; *kiśorī*—if the young girls; *bhu-aṅga*—O lover; *kīsa*—why?; *tumam*—you; *a-adosi*—have you arrived; *ārye*—O noble gopī; *lokottara*—extraordinary; *anuraga*—redness (or lover); *camatkarini*—causing astonishment; *iyam*—she; *sujavā*—of beautiful roses; *lakṣmīḥ*—splendor; *kaṁ*—whom?; *vā*—or; *na*—not; *akarṣati*—attracts.

Jaṭilā: O snake chasing young girls, why have You come here?

Kṛṣṇa: O noble lady, who would not be attracted by the wonderful beauty of these red roses?

Note: These ambiguous words may also be translated:

"O noble lady, who would not be attracted by Rādhā, who is beautiful like a rose, and whose love is very wonderful?"

Text 53 (c)

jaṭilā: (svagatam) nūṇam bhaavadi-e vijjā-pahāva-sambhāvidā imassa ettha uvasattī. (prakāśam) mohaṇa, jhatti ido gacchehi.

kṛṣṇaḥ: ayi jalpāki vṛddhe. kim ity ākulāsi. svacchandato gaccheyam.

svagatam—aside; *nūṇam*—at present; *bhaavadi-e*—by Mukharā; *vijjā*—of knowledge; *panāva*—by the strength; *sambhāvidā*—connected; *imassa*—of Him; *ettha*—here; *uvasattī*—contact; *prakāśam*—openly; *mohaṇa*—O charming boy; *jhatti*—immediately; *ido*—from here; *gacchehi*—go; *ayi*—O; *jalpāki*—talkative; *vṛddhe*—O elderly gopī; *kim iti*—why; *ākulā*—agitated; *āsi*—you are; *svacchandataḥ*—independently; *gaccheyam*—I shall go.

Jaṭilā: (aside) Noble Mukharā told me Kṛṣṇa was here. (openly) Charming boy, please leave at once.

Kṛṣṇa: O talkative old lady, why are you so agitated? I will go when I wish.

Text 53 (d)

jaṭilā: (kuṭilam vilokya. sanskṛtena)

*nirdhautānām nikhila-dharaṇī-mādhurīnām dhurīṇā
kalyāṇī me nivasati vadhūḥ paśya pārśve navodhā
antar goṣṭhe caṭula naṭayann atra netra-tri-bhāgam
niḥśaṅkaś tvam bhramasi bhavitā nākulatvam kuto me*

kuṭilam—crooked; *vilokya*—seeing; *sanskṛtena*—in Sanskrit; *nirdhautānām*—washed; *nikhila*—entire; *dharaṇī*—of the earth; *mādhurīnām*—of the sweetness; *dhurīṇā*—carrying the burden; *kalyāṇī*—auspicious; *me*—of me; *nivasati*—dwells; *vadhūḥ*—bride; *paśya*—look; *pārśve*—near; *navodhā*—newly married; *antaḥ*—causing to dance; *atra*—here; *netra*—eyes; *tri*—three; *bhāgam*—parts; *niḥśaṅkaḥ*—fearless; *tvam*—You; *bhramasi*—wander; *bhavitā*—caused to be; *na*—not; *ākulatvam*—anxiety; *me*—my; *kutāh*—why?; *me*—of me.

Jaṭilā: (looks at Kṛṣṇa with crooked eyes) Look, here, filled with all the charm and sweetness in the world, is my beautiful young daughter-in-law, and there, O mischievous boy with dancing eyes, are You by Her side. Why should I not be anxious?

Text 54 (a)

kṛṣṇaḥ: mṛṣāśaṅkini vṛddhe, mā pralāpam kṛthāḥ. yāvad etām te vadhūm ākarṇayam tāvan mānyām bhāvayāmi.

jaṭilā: visāhe, kīnti etti-a vilambidāsi.

viśākhā: (smitvā) ajje, ṇaṁ dullalidam kuraṅgam pekkhantī vimhidamhi.

mṛṣā-āśaṅkini—suspicious; *vṛddhe*—old gopī; *mā*—don't; *pralāpam*—gossip; *kṛthāḥ*—perform; *yāvat*—to what extent; *etām*—this; *te*—your; *vadhūm*—sister-in-law; *ākarṇayam*—have heard; *tāvat*—to that extent; *mānyām*—respectable; *bhāvayāmi*—I cause to become; *visāhe*—O Viśākhā; *kīnti*—why?; *etti-a*—in this way; *vilambidāsi*—are you loitering about; *smitvā*—smiling; *ajje*—O pious gopī; *ṇam*—this; *dullalidam*—wayward; *kuraṅgam*—I became amazed.

Kṛṣṇa: Needlessly suspicious old lady, don't talk like that. By listening to your daughter-in-law, I have only made her more and more respectable.

Jaṭilā: Viśākhā, why are you here?

Viśākhā: Noble lady, I saw a mischievous deer and became filled with wonder.

Note: Here the word "kuraṅga" may mean either "deer" or "rake". Viśākhā's words may therefore also be translated:

"I saw a mischievous rake and became filled with wonder."

Text 54 (b)

(iti sadṛṣṭi-kṣepam).

*akarūṇa mukki-a caṅgam kuraṅga pemmeṇa saṅgadam hariṇīm
vihalam kūddana-caḍulo tumam baṇādo baṇam bhamasi*

iti—thus; *sa*—with; *dṛṣṭi*—of glance; *kṣepam*—throwing; *akarūṇa*—without mercy; *mukki-a*—having abandoned; *caṅgam*—beautiful; *kuraṅga*—O deer; *pemmeṇa*—with love; *saṅgadam*—suitable; *hariṇīm*—female deer; *vihalam*—

useless; *kūddana*—in playfully leaping; *caḍulo*—expert; *tumam*—you; *baṇādo*—from forest; *baṇam*—to forest; *bhamasi*—wander.

(Glances at a deer) O merciless deer, abandoning your beautiful mate, who loved you and stayed by your side, you now aimlessly wonder, leaping and playing, from forest to forest.

Note: These ambiguous words may also be translated:

"O merciless rake, abandoning your beautiful mate, who loved you and stayed by your side, you now aimlessly wonder, leaping and playing, from forest to forest."

Text 55 (a)

jaṭilā: a-i atthāṇa-duggahe, muñca kuraṅga-kodūhalam.
madhumaṅgalaḥ: pi-a-vaassa, pekkha. eso satiṇṇo vi kīraju-āṇo ṇaṁ mahuraṁ
dāḍimīm ṇa paḍipajja-i.

a-i—O; *atthāṇa*—innappropriate; *duggahe*—whim; *muñca*—abandon; *kuraṅga*—deer; *kodūhalam*—infatuation; *pi-a*—dear; *vaassa*—O friend; *pekkha*—look; *eso*—he; *satiṇṇo*—thirsty; *vi*—although; *kīra*—parrot; *ju-āṇo*—young; *ṇaṁ*—this; *mahuraṁ*—sweet; *dāḍimīm*—pomegranate; *na*—not; *paḍipajja-i*—accepts.

Jaṭilā: Foolish whimsical girl, give up this infatuation with a deer.

Madhumaṅgala: Dear friend, look! A thirsty young parrot will not touch that sweet pomegranate fruit.

Text 55 (b)

kr̥ṣṇaḥ: (smitvā)

hṛdi tāḍito 'pi dāḍimi
sumanorāgeṇa te rucim vahatā
paktrima-rasāsi kim vā
neti śukaḥ śaṅkayodāste

smitvā—having smiled; *hṛdi*—in the heart; *tāḍitaḥ*—struck; *api*—although; *dāḍimi*—O pomegranate; *su-manorāgeṇa*—with great love; *te*—your; *rucim*—beauty; *vahatā*—carrying; *paktrima*—matured; *rasā*—nectar (or love; *asi*—you are;

kim vā—whether?; *na*—not; *iti*—thus; *śukaḥ*—parrot; *śaṅkayā*—with apprehension; *udāste*—remains indifferent and aloof.

Kṛṣṇa: (smiling) O pomegranate fruit, this parrot, his heart struck by your beautiful redness, wonders, "Is this fruit ripe, or not?" That is why he stands aloof.

Note: In his commentary, Śrīla Viśvanātha Cakravartī explains that Kṛṣṇa here compares Himself to the parrot and Rādhā to the pomegranate. Kṛṣṇa wonders whether Śrī Rādhā's ecstatic love is now ripe.

Text 56 (a)

(*viśākhā sadṛg-bhaṅgaṁ rādhikāṁ avalokate.*)

rādhikā: (*svagatam*) *hi-a-a*, *saṁassasa saṁassasa*. (*iti sakhedam apavārya. saṁskṛtena.*)

pītaṁ na vāg-amṛtam atra harer aśaṅkaṁ
nyastaṁ mayāsyā vadane na dṛg-aṅcalaṁ ca
ramye cirād avasare sakhi labdha-mātre
hā durvidhir virurudhe jaratī-cchalena

viśākhā—Viśākhā; *sa*—with; *dṛk*—of the eyes; *bhaṅgaṁ*—movement; *rādhikāṁ*—Rādhā; *avalokate*—glances; *svagatam*—aside; *hi-a-a*—O heart; *saṁassasa saṁassasa*—be comforted, be comforted; *iti*—thus; *sa*—with; *khedam*—distress; *apavārya*—withdrawing; *saṁskṛtena*—in Sanskrit; *pītaṁ*—drunk; *na*—not; *vāk*—of the words; *amṛtam*—nectar; *atra*—here; *hareḥ*—of the Supreme Personality of Godhead; *aśaṅkaṁ*—without doubt; *nyastaṁ*—placed; *mayā*—by me; *asya*—His; *vadane*—on the face; *na*—not; *dṛk*—of the eyes; *aṅcalaṁ*—corner; *ca*—and; *ramye*—delightful; *cirāt*—for a long time; *avasare*—opportunity; *sakhi*—O friend; *labdha*—attained; *mātre*—only; *hā*—O; *durvidhiḥ*—wicked fate; *virurudhe*—opposed; *jaratī*—of the old woman; *cchalena*—by the pretext.

(Viśākhā casts a crooked glance at Rādhā.)

Rādhā: (aside) O heart, be still. Be still. (She secretly laments in Sanskrit) I have not yet drunk the nectar of Kṛṣṇa's words, and I have not yet glanced at His face from the corners of My eyes. O My friend, after a long time I finally have this chance to enjoy pastimes with Kṛṣṇa. But now, alas, wicked fate, using this old lady as its tool, stands in My way.

Text 56 (b)

jaṭilā: (svagatam) amhahe kaṇha-ditṭhiṇo māhambham. jam vahū-e so uvasaggo taha ṇatthi. (prakāśam) visāhe pekkha. adikkamadi majjhaṇho. tā turidaṃ sūra-maṇḍavaṃ pavissamha.

svagatam—aside; *amhahe*—O; *kaṇha*—of Kṛṣṇa; *ditṭhiṇo*—of the sight; *māhambham*—glorification; *jam*—because; *vahū-e*—of the bride; *so*—He; *uvasaggo*—calamity; *taha*—in this way; *ṇatthi*—is not; *prakāśam*—openly; *visāhe*—O Viśākhā; *pekkha*—look; *adikkamadi*—passes away; *majjhaṇho*—mid-day; *ta*—therefore; *turidaṃ*—quickly; *sūra*—of the sun-god; *maṇḍavam*—the temple; *pavissamha*—let us enter; *iti*—thus; *tisraḥ*—the three gopīs; *niṣkrāntāḥ*—exit.

Jaṭilā: (aside) How glorious is the sight of Kṛṣṇa! It is not a calamity that my daughter-in-law is in Kṛṣṇa's company. (openly) Viśākhā, look! The afternoon is ending. Let us hurry to the sun-god's temple.

(The three gopīs exit.)

Text 56 (c)

kṛṣṇaḥ: sakhe, kaumudīyaṃ paurṇamāsīm anuvartate. tad ehi tām eva pratipadyevahi.

(*iti niṣkrāntau.*)

sakhe—O friend; *kaumudī*—moonlight; *iyam*—this; *paurṇamāsīm*—the full moon (Paurṇamāsī); *anuvarta*—follows; *tat*—therefore; *ehi*—come here; *tām*—to her (Paurṇamāsī); *eva*—indeed; *pratipadyevahi*—let us go; *iti*—thus; *niṣkrāntau*—They exit.

Kṛṣṇa: Friend, this girl is like moonlight that follows the full moon of Paurṇamāsī. Let us go to Paurṇamāsī.

(Kṛṣṇa and Madhumāṅgala exit).

Thus ends Act Two.

Act Three Rādhā-saṅga

The Meeting With Rādhā

Text 1 (a)

(*tataḥ praviśati lalitayānugamyamānā paurṇamāsī*).

Paurṇamāsī: vatse, nūnam mattas trapamāṇo nābhinandati nanda-kumāras te sakhī-saṅgamam.

Lalitā: bha-avadi, dubboham kkhū lo-ottarāṇām cittam ṇa jhatti vi-asadi.

Paurṇamāsī: (puro 'valokya) vatse, paśya kadamba-vāṭikāyām madhumaṅgalena sārḍham samaṅgalam vardhate madhu-mardhanaḥ.

tataḥ—then; *praviśati*—enters; *lalitayā*—by Lalitā; *anugamyamāhā*—followed; *paurṇamāsī*—Paurṇamāsī; *vatse*—O child; *nūnam*—now; *mattaḥ*—because of me; *trapamāṇaḥ*—embarrassed; *na*—not; *abhinandati*—approves; *nanda*—of Nanda Mahārāja; *kumāraḥ*—the son (Kṛṣṇa); *te*—your; *sakhī*—of the friend (Rādhā); *saṅgamam*—meeting; *bhaavadi*—O noble gopī; *dubboham*—difficult to understand; *kkhū*—indeed; *lo-ottarāṇām*—of those who are very exalted; *cittam*—the mind; *ṇa*—not; *jatti*—immediately; *vi-asadi*—is manifested; *paraḥ*—ahead; *avalokya*—looking; *vatse*—O child; *paśya*—look; *kadamba*—of kadamba trees; *vāṭikāyām*—in this garden; *madhumaṅgalena*—with Madhumaṅgala; *sārḍham*—increases; *madhu*—of the Madhu demon; *mardhanaḥ*—the crusher (Śrī Kṛṣṇa).

(Followed by Lalitā, Paurṇamāsī enters).

Paurṇamāsī: Child, it is because of me that embarrassed Kṛṣṇa does not welcome your friend's company.

Lalitā: Noble lady, the inscrutable hearts of great souls are not at once revealed.

Paurṇamāsī: (looking ahead) Child, look. There in that kadamba grove Kṛṣṇa is very happy with Madhumaṅgala.

Text 1 (b)

(*punar nirūpya*).

parāmṛṣṭāṅguṣṭha-trayam asita-ratnair ubhayato
vahantī saṅkīrṇau maṇibhir arunais tat parisarau
tayor madhye hirojjvala-vimala-jāmbūnada-mayī
kare kalyāṇīyam viharati hareḥ keli-muralī

punaḥ—again; *nirūpya*—glancing; *parāmṛṣṭā*—measured; *angūṣṭha-trayam*—a

length of three fingers; *asita-ratnaiḥ*—with valuable indra-ñila jewels; *ubhayātaḥ*—from both ends; *vahantī*—having; *saṅkīrnau*—bedecked; *manibhiḥ*—by gems; *aruṇaiḥ*—rubies; *tat-parisarau*—the two ends of the flute; *tayoḥ madhye*—between them; *hīra*—with diamonds; *ujjvala*—blazing; *vimala*—pure; *jāmbūnada-mayī*—covered with gold plate; *kare*—in the hand; *kalyāṇi*—very auspicious; *iyam*—this; *viharati*—glitters; *hareḥ*—of Kṛṣṇa; *keli-muralī*—the pastime flute.

(Looking at Kṛṣṇa again)

The flute of Kṛṣṇa's pastimes measures three fingers in length, and it is bedecked with indra-ñila gems. At the ends of the flute are aruṇa gems (rubies), glittering beautifully, and in between the flute is plated with gold, set ablaze by diamonds. This auspicious flute, pleasing to Kṛṣṇa, is glittering in His hand with transcendental brilliance.*

Text 2

(*tataḥ praviśati yathā-nirdiṣṭaḥ kṛṣṇaḥ*).
kṛṣṇaḥ: (*sānutāpam*)

trapayā nitarāṁ parāḥ-mukhī
sahasā smera-sakhī-dhṛtāñcalā
gamitādyā haṭena rādhikā
na katham hanta mayā bhujāntaram

tataḥ—then; *praviśati*—enters; *yathā-nirdiṣṭaḥ*—as indicated; *kṛṣṇaḥ*—Kṛṣṇa; *sa*—with; *anutāpam*—regret; *trapayā*—with embarrassment; *nitarāṁ*—completely; *parāk*—turned away; *mukhī*—face; *sahasā*—suddenly; *smera*—smiling; *sakhī*—by the friend; *dhṛta*—held; *añcalā*—corner of the garment; *gamitā*—attained; *adya*—today; *haṭena*—by force; *rādhikā*—Rādhā; *na*—not; *katham*—how is it?; *hanta*—O; *mayā*—by me; *bhuja*—the arms; *antaram*—between.

(As described, Kṛṣṇa enters.)

Kṛṣṇa: (regretful) The edge of Her garment held by a smiling friend, embarrassed Rādhā is now averse to Me. Alas, will Rādhā never be tightly held in My arms?

Text 3 (a)

(*niḥśvasya*) *sakhe madhumāṅgala, khañjarīṭa-dṛṣāḥ sā vilāsa-mañjari corayati me*

citta-cañcarīkam.

niḥśvasya—sighs; *sakhe*—O friend; *madhumaṅgala*—O Madhumaṅgala;
khañjarīṭa—like the khañjarīṭa bird; *dr̥ṣāḥ*—eyes; *sā*—she; *vilāsa*—of pastimes;
mañjarī—blossom; *corayati*—steals away; *me*—my; *citta*—of the heart (or mind);
cañcarīkam—bumble-bee.

(sighs) Friend Madhumaṅgala, the blossoming flower of khañjana-eyed Rādhā's pastimes has kidnapped the bumblebee of My heart.

Text 3 (b)

(*ity autsukyaṁ nāṭayan*).

chinnah priyo maṇi-saraḥ sakhi mauktikāni
vṛttāny ahaṁ vicinuyām iti kaitavena
mugdhām vivṛtya mayi hanta dr̥ḡ-anta-bhaṅgīm
rādhā guror api puraḥ praṇayād vyatānīt

iti—thus; *autsukyaṁ*—longing; *nāṭayan*—represents dramatically; *chinnah*—broken; *priyaḥ*—dear; *maṇi-saraḥ*—necklace of jewels; *sakhi*—O friend; *mauktikāni*—pearls; *vṛttāni*—round; *ahaṁ*—I; *vicinuyām*—I should search for; *iti*—thus; *kaitavena*—by the trick; *mugdhām*—charming; *vivṛtya*—having revealed; *mayi*—to Me; *hanta*—O; *dr̥ḡ*—of the eyes; *anta*—of the corners; *bhaṅgīm*—movement; *rādhā*—Rādhā; *guroḥ*—of her superiors; *api*—even; *puraḥ*—in the presence; *praṇayāt*—because of love; *vyatānīt*—manifested.

(With longing) Rādhā once said the following words: "O friend, my favorite pearl necklace has broken, and now I must search for the scattered pearls". Using this trick, she affectionately glanced at Me from the corner of her charmingly bewildered beautiful eyes, even in the presence of her elders.

Text 4

Paurnamāsī: (dūrata eva kṛṣṇaṁ nirvarṇya. sāsankam).

akṣṇor dvandvaṁ prasarati darodghūrṇa-tāraṁ murāreḥ
śvāsāḥ klptāṁ kila vicakilair mālīkāṁ mlāpayanti
keyaṁ dhanyā vasati ramaṇī gokule kṣipram etāṁ
nītas tivrām ayam api yayā kām api dhyāna-niṣṭhām

durataḥ—from a distance; *eva*—indeed; *kṛṣṇam*—Kṛṣṇa; *nirvarṇya*—describes and looks; *sa*—with; *āśāṅkam*—apprehension; *akṣṇoh*—of the eyes; *dvandvam*—pair; *prasarati*—move; *dara*—slight; *udghūrṇa*—moving about; *tāram*—radiant; *murāreḥ*—of Kṛṣṇa, (the enemy of the Mura demon); *śvāsāḥ*—sights; *klptām*—fashioned; *kila*—indeed; *vicakilaiḥ*—with vicakila flowers; *mālikām*—garland; *mlāpayanti*—causes to wither; *kā*—who?; *iyam*—this; *dhanyā*—fortunate; *vasati*—resides; *ramaṇī*—beautiful girl; *gokule*—in Gokula; *kṣipram*—quickly; *etām*—to her; *nītaḥ*—brought; *tīvram*—intense; *ayam*—this; *api*—even; *yayā*—by whom; *kām api*—to someone; *dhyāna*—to meditation; *niṣṭhām*—devoted.

Paurṇamāsī: (Sees Kṛṣṇa from a distance, and says apprehensively) Kṛṣṇa's agitated eyes move to an fro, and His sighs wilt His jasmine garland. Who is the fortunate beautiful girl that makes Him always think of Her?

Text 5 (a)

athavā kṛtām sandehena. vatsāḥ rādhikaiva khalv atra kāraṇam
Kṛṣṇaḥ: (Paurṇamāsī paśyann upasṛtya.) bhagavati, praṇamāmi.
Paurṇamāsī: nāgara, gopī-stana-taṭīṣv alampaṭī-bhava.

athavā—perhaps; *kṛtām*—performed; *sandehena*—with doubt; *vatsāḥ*—O children; *rādhikā*—Rādhā; *khalu*—certainly; *atra*—here; *kāraṇam*—is the cause; *paurṇamāsī*—Paurṇamāsī; *paśyan*—seeing; *upasṛtya*—approaching; *bhagavati*—O respected woman; *praṇamāmi*—I offer obeisances; *nāgara*—O handsome boy; *gopī*—of the gopīs; *stana*—of the breasts; *taṭīṣu*—on the surface; *alampaṭī-bhava*—please become pure at heart.

How can there be any doubt? Children, Rādhā is the cause of this.
Kṛṣṇa: (seeing Paurṇamāsī, He approaches.) Noble lady, I offer respects to you.
Paurṇamāsī: Lover, I bless You that You will not lust after the gopīs' breasts.

Note: If Paurṇamāsī's ambiguous statment “alampaṭī-bhava” is divided “alam paṭī-bhava”, it means “I bless You that You will become like a bodice tightly embracing the gopīs' breasts”.

Text 5 (b)

Kṛṣṇaḥ: (kiñcid vihasya) kṛtām piṣṭa-peṣiṇībhir āśīrbhir yad aham eva gopīti
prasiddhām śyāmām vallīm api na pāhi-pallavena sprśāmi.
Madhumaṅgala: (vihasya) bhoḥ, kiṁ amhāṇaṁ sāma-e, guarī jjevva maggijja-i.

kiñcit—somewhat; *vihasya*—laughing; *kṛtam*—enough; *piṣṭa-peṣiṇibhiḥ*—fruitless; *āśīrbhiḥ*—with benedictions; *yat*—what; *aham*—I; *eva*—indeed; *gopī*—gopī; *iti*—thus; *prasiddhām*—celebrated; *śyāmām*—dark coloured; *vallīm*—creeper; *api*—even; *na*—not; *pāṇi*—of the hand; *pallavena*—with the blossom; *spṛśāmi*—I touch; *vihasya*—laughing; *bhoḥ*—O; *kim*—what is the use?; *amhāṇam*—for us; *sāma-e*—with this dark colored creeper; *gaurī*—golden; *jjevva*—indeed; *maggijja-i*—is sought.

Kṛṣṇa: (slightly laughing) Please don't give Me these useless benedictions. With the budding twig of My hand I have not even so much as touched the dark vine that is this famous gopī.

Madhumāṅgala: (laughing) Master, we are looking for a golden vine. What is a dark vine to Us?

Text 5 (c)

Paurṇamāsī: (sa-narma-smitam)

*gopeśvarasya tanayo 'si nayopapannaḥ
khyātas tathā vraja-kule bhujayor balena
līlā-śatais tad api kim kulayoṣitas tvam
unmādam udvahasī mādharma rādhikāyāḥ*

sa—with; *narma*—joking; *smitam*—smile; *gopa*—of the cowherd men; *īśvarasya*—of the king; *tanayaḥ*—the son; *asi*—You are; *naya*—good behaviour; *upapannaḥ*—attained; *khyātaḥ*—in the community; *bhujayoḥ*—of the two arms; *balena*—by the strength; *līlā*—of pastimes; *śataiḥ*—by hundreds; *tad api*—nevertheless; *kim*—why?; *kula*—pious; *yoṣitaḥ*—of the girl; *tvam*—You; *unmādam*—greatly agitated condition; *udvahasī*—You bring; *mādhava*—O Mādhava; *rādhikāyāḥ*—of Rādhā.

Paurṇamāsī: (with a playful, joking smile) Kṛṣṇa, You are the saintly son of the gopas' king, and Your hundreds of pastimes and the power of Your arms are all well known in Vraja. Why do You trouble this saintly girl Rādhā?

Text 6

Madhumāṅgalaḥ: a-i vivarīda-vādiṇi buddhi-e, citṭha citṭha.

tujjha rāhi-ā-e jjebba eso amha pi-a-vaasso ummādi-o

jam sehara—singa-vettā-i dāṇim kahim vibhaṭṭā-im ti ṇa jāṇādi

a-i—O; *vivarīda*—harsh; *vādiṇi*—speaking words; *buddhi-e*—O old woman; *citṭha citṭha*—wait, wait; *tujjha*—your; *rāhi-ā-e*—by Rādhā; *jjebba*—indeed; *esaḥ*—He; *amha*—our; *pi-a*—dear; *vaassaḥ*—friend; *ummādi-aḥ*—is agitated; *jam*—because of which; *sehara*—crown; *siṅga*—buffalo horn bugle; *vettā-i*—and stick; *dāṇim*—at present; *kahim*—where?; *vibhaṭṭā-im*—fallen; *ti*—thus; *ṇa*—not; *jāṇādi*—He knows.

Madhumaṅgala: Contrary old lady, stop! Stop! It is my dear friend is troubled by your Rādhā, so troubled that He does not know where He lost His crown, buffalo horn, stick, and other things.

Text 7 (a)

Kṛṣṇaḥ: (salajjam) ārye, vācāto 'yaṁ baṭur mṛṣā jalpati. kintu niścitaṁ te vyāharāmi. na tāsū mac-citta-rāgas tvad-gopīṣu. tad atra tattvataḥ pṛccyatāṁ ayam.

sa—with; *lajjam*—embarrassment; *ārye*—O pious woman; *vācātaḥ*—talkative; *ayam*—this; *baṭuḥ*—boy; *mṛṣā*—falsely; *jalpati*—speaks; *kintu*—but; *niścitaṁ*—conclusion; *te*—your; *vyāharāmi*—I describe; *na*—not; *tāsū*—towards them; *mat*—My; *citta*—mind; *rāgaḥ*—love; *tvat*—your; *gopīṣu*—gopīs; *tat*—that; *atra*—here; *tattvataḥ*—in truth; *pṛccyatāṁ*—should be asked; *ayam*—this.

Kṛṣṇa: (embarrassed) Noble lady, this talkative boy is lying. I will tell you the truth. My heart does not love your gopīs. Ask Madhumaṅgala.

Text 7 (b)

Madhumaṅgalaḥ: ajje saccam saccam. amha-p-ia-vaassa-hi-a-assa ajjavi rā-o tumha-go-i-āṇaṁ aṅgesu ṇa ma-e diṭṭhotthi. patthuda tāṇaṁ aṅgarā-o jjebba imassa hi-aye dīsa-i.

ajje—O pious Paurṇamāsī; *saccam saccam*—this is true, this is true; *amha*—our; *pi-a*—dear; *vaassa*—of the friend; *hi-a-assa*—of the heart; *ajjavi*—even now; *rā-aḥ*—love; *tumha*—your; *go-i-ā-ṇaṁ*—of the gopīs; *aṅgesu*—for the forms; *na*—not; *ma-e*—on the contrary; *tāṇaṁ*—of them; *aṅgarā-aḥ*—cosmetics; *jjebba*—certainly; *jjebba*—certainly; *imassa*—His; *hi-aye*—in the heart; *dīsa-i*—is seen.

Madhumaṅgala: Noble lady, it's true! It's true! I never saw Your gopīs' limbs

anointed with kuṅkuma from over My dear friend's heart. On the contrary, it is the gopīs' kuṅkuma that is placed over His heart.

Note: Here Kṛṣṇa says, "The love (rāga) of My heart (citta) does not rest in the gopīs". Interpreting the word "rāga" to mean "kuṅkuma", Madhumaṅgala affirms that the kuṅkuma (rāga) from over Kṛṣṇa's heart never rests on the gopīs' bodies.

Text 7 (c)

Kṛṣṇaḥ: (sa-praṇaya-roṣam) dhiṇ mūrkhā, viśrabhād ādṛto 'pi jimhatām na jahāsi.

sa—with; *praṇaya*—affection; *roṣam*—anger; *dhiḥ*—fie; *mūrkhā*—because of intimacy; *ādṛtaḥ*—worshiped; *api*—although; *jimhatām*—dishonestly; *na*—not; *jahāsi*—you abandon.

Kṛṣṇa: (affectionately angry) Fool, you are pathetic! Though you are My close friend, you will not stop lying.

Text 7 (d)

Paurṇamāsī: satyam āha baṭuḥ. tathā hi.

*kāmaṁ sad-guṇa-maṇḍalāśrayatayā tanavan mahiṣṭhām ruciṁ
vaicitrī-bhara-bhāk sadā śubha-daśā-śreṇī-śriyām āspadam
vaṁśī-huṅkṛti-līlayā śītilatām eṇī dṛśām nīyate
vāsaḥ kaṁsa-niṣūdanādya bhavatā deheṣu geheṣu api*

satyam—the truth; *āha*—spoke; *baṭuḥ*—the boy; *tathā hi*—for thus it has been said; *kāmaṁ*—voluntarily; *sat*—transcendental; *guṇa*—qualities; *maṇḍala*—of the multitude; *āśrayatayā*—by the state of being the reservoir; *tanvan*—extending; *mahiṣṭhām*—of the abundance; *bhāk*—possessing; *sadā*—always; *śubha*—of the beauty; *āspadam*—abode; *vaṁśī*—of the flute; *huṅkṛti*—of the sound; *līlayā*—by the pastime; *śītilatām*—the state of being loose; *eṇī*—deer; *dṛśām*—eyes; *nīyate*—led to; *vāsaḥ*—garment; *kaṁsa*—of Kaṁsa; *niṣūdana*—O killer; *adya*—now; *bhavatā*—by You; *deheṣu*—on the bodies; *geheṣu*—in the homes; *api*—even.

Paurṇamāsī: The boy tells the truth. You are full of splendor and greatness. You are the resting place of the circle of spiritual virtues. You are full of all wonders. You are the home of all auspiciousness and all splendid handsomeness. O Kṛṣṇa,

when You play the flute, Your music loosens the garments of the doe-eyed gopīs, even while they stay in their homes.

Text 8 (a)

Madhumaṅgalaḥ: ajje kim vi jāṇāsi jam vaṁsī-humkidi-lilā-etti bhaṇāsi. diṭṭham tahim di-ahe kaṇṇa-ānam tīraṭṭhi-dā-im mabarā-im appaṇo hattheṇa ukkhivi-a imiṇā kkhandhe nikkhattā-im.

ajje—O pious woman; *kim vi*—much more; *jāṇāsi*—you know; *jam*—which; *vaṁsī*—of the flute; *humkidi*—of the sound; *lilā*—pastimes; *etti*—thus; *bhaṇāsi*—you describe; *diṭṭham*—seen; *tahim*—in this; *di-ahe*—day; *kaṇṇa-ānam*—of the young girls; *tīra*—on the shore; *ṭṭhi-dā-im*—situated; *ambarā-im*—garments; *appaṇaḥ*—of the self; *hattheṇa*—with the hand; *ukkhivi-a*—having thrown; *imiṇā*—by this; *kkhande*—on the shoulders; *nikkhittā-im*—placed.

Madhumaṅgala: Noble lady, you have only told of His flute-playing pastimes. He did many other things you don't know. This very day I saw Him take from the Yamunā's shore and with His own hand throw over His shoulder the garments of many girls.

Text 8 (b)

Kṛṣṇaḥ: (sa-bhrū-bhaṅgam baṭum āvārya). ārye, nuṅkāṛād api tathā-bhāvād bhavad-gopīnām abhivyaktaḥ sādhvī-bhāva-prabhāvaḥ.

sa—with; *bhrū*—of the eyebrows; *bhaṅgam*—knitting; *baṭum*—the boy (Madhumaṅgala); *āvārya*—warding off; *ārye*—O pious woman; *nuṅkāṛāt*—from the sound; *api*—even; *tathā-bhāvāt*—of this nature; *bhavad*—your; *gopīnām*—of the gopīs; *abhivyaktaḥ*—manifest; *sādhvī*—pious; *bhāva*—nature; *prabhāvaḥ*—glory.

Kṛṣṇa: (Knitting His eyebrows, He checks Madhumaṅgala.) Noble lady, even though the sound of My flute is charming like that, your gopīs remain gloriously chaste.

Text 8 (c)

Lalitā: (sanskṛtena)

kenāpi dhūrta-patinā khalu śikṣito 'si
mantram vaśī-karaṇa-kāraṇam auśadham vā
punyojjvalāny akhila-gopa-vilāsinīnām
yena tvayā gr̥ha-sukhāni viluṇṭhitāni

sanskṛtena—in Sanskrit; *kena api*—by ; *dhūrta*—of rascals; *patinā*—the king;
khalu—indeed; *śikṣitaḥ*—instructed; *asi*—you are; *mantram*—mantra; *vaśī-*
karaṇa—of bewitching; *kāraṇam*—the cause; *auśadham*—herb; *vā*—or; *punya*—
pure; *ujjvalāni*—glorious; *akhila*—of all; *gopa*—of the cowherd men; *vilāsinīnām*—
of the beautiful wives; *yena*—by which; *tvayā*—by You; *gr̥ha*—of the household;
sukhāni—happiness; *viluṇṭhitāni*—is destroyed.

Lalitā: (in Sanskrit) Some king of rogues must have given You a mantra or a
potion that brings others under Your control. That is how You broke into pieces
the sacred, splendid household happiness of the gopas' playful wives.

Text 9 (a)

Madhumāṅgalaḥ: *saccam kahedi lalidā. aṇṇadhā mantādim antareṇa*
pavvaduttuṅgā mahā-dāṇa-ā navindīvarād ovi samma-sī-ala-pa-idiṇa kadham imiṇā
saṁharijjanti.

saccam—the truth; *kahedi*—speaks; *lalidā*—Lalitā; *aṇṇadhā*—otherwise;
mantādim—of mantras etc.; *mantareṇa*—in relation; *pavvaduttuṅgā*—lofty
mountains; *mahā*—great; *dāṇa-ā*—demons; *navindīvarāt*—than a fresh lotus
flower; *ovi*—even; *samma*—gentle; *sī-ala*—and cooling; *pa-idiṇā*—with the nature;
kadham—how is it?; *imiṇā*—by this; *saṁharijjanti*—become ashamed.

Madhumāṅgala: Lalitā speaks the truth. Without the ability to chant powerful
mantras, how could Kṛṣṇa, by nature more mild and cooling than a fresh lotus
flower, embarrass so many demons tall like great mountains?

Text 9 (b)

Lalitā: *ajja, jassa sumaranam vi tathā santāvanam tam edam appano vaassam mā*
kkhu sī-alam bhana.

ajja—O pious boy; *jassa*—of whom; *suamranam*—the remembrance; *vi*—even;
tathā—in the same way; *santāvanam*—distressing; *tam*—Him; *edam*—this;
āppanaḥ—of the self; *vaassam*—the friend; *mā*—don't; *kkhu*—indeed; *sī-alam*—

cooling; *bhana*—describe.

Lalitā: O gentle one, remembering Him makes us burn like fire. Please don't tell us how cooling your friend is.

Text 9 (c)

Madhumaṅgalaḥ: bho vaassa, pa-idi-si-alo vi tumām go-i-ahim unhotti bhanijjasi. ta ppaṁsi-a jānissam. (iti kṛṣṇa-vakṣasi hastam nyasya saśaṁbhramam.) aho, saccam jjevva kahedi lalidā. (kṣaṇam vimṛśya). lalide, viṇṇādam viṇṇādam. tu-a rā-a cce-a nūṇam unṇā jā-e hi-a-vatṭhinī-e canda-kodi-sī-alo vi esa unnī-kido.

bhaḥ—O; *vaassa*—friend; *pa-idi*—of the nature; *si-alaḥ*—coolness; *vi*—although; *tumam*—You; *go-i-ahim*—by the gopis; *unhaḥ*—hot; *tti*—thus; *bhanijjasi*—are described; *ta*—therefore; *ppaṁsi-a*—having touched; *jānissam*—I will understand; *iti*—thus; *kṛṣṇa*—of Kṛṣṇa; *vakṣasi*—on the chest; *hastam*—hand; *nyasya*—having placed; *sa*—with; *saṁbhramam*—respect; *ahaḥ*—O; *saccam*—the truth; *jjevva*—certainly; *kahedi*—speaks; *lalidā*—Lalitā; *kṣaṇam*—for a moment; *vimṛśya*—reflects; *lalide*—O Lalitā; *vinṇādam vinṇādam*—it is understood, it is understood; *tu-a*—Your; *rā-a*—Rādhā; *cce-a*—indeed; *nūṇam*—at present; *unṇā*—hot; *jā-e*—by whom; *hi-a-a*—of the heart; *vatṭhinī-e*—staying; *canda*—moons; *vi*—although; *eśa*—He; *unnī-kidaḥ*—made cool.

Madhumangala: Friend, although You are cooling, the gopīs say You are very hot. By touching You, I will see this is true. (Madhumangala respectfully places his hand on Kṛṣṇa's chest). Aha! Lalitā speaks the truth. (Madhumangala reflects for a moment). Lalitā, I understand. I understand. Your Rādhā is hot. Entering His heart, She has made Kṛṣṇa, who is more cooling as millions of moons, hot also.

Text 9 (d)

Lalitā: ajja, ettha rā-a-paṭṭa-patthara-hi-a-e tā-e duranta-pemma-saukumajjahadā-e maha-sahi-e kudo paveso sambhāvi-adi.

ajja—O pious boy; *ettha*—here; *rā-a-paṭṭa*—diamond; *patthara*—jewel; *hi-a-e*—in the heart; *tā-e*—of Her; *duranta*—unlimited; *pemma*—pure love; *saukumajja*—delicateness; *hadā-e*—injured; *maha-sahi-e*—of my friend; *kudaḥ*—why?; *pavesaḥ*—entrance; *sambhāvi*—is effected.

Lalitā: Saintly brāhmaṇa, how could my friend, Her delicate nature overwhelmed with limitless lov, enter Your friend's heart, which is hard like diamond?

Text 9 (e)

Madhumaṅgalaḥ: (saroṣam) cavale, amha-vaasso tado vi tumha-sahido nibbharam sineha-komalo jam eso vañcida-nindo jo-into vi-a ekkagga-citto ṇam jjevva savvadā cinte-i.

sa—with; *roṣam*—anger; *cavale*—O fickle girl; *amha*—my; *vaassaḥ*—friend; *tadaḥ*—therefore; *vi*—although; *tumha*—your; *sahidaḥ*—from the gopī-friend; *nibbharam*—great; *sineha*—love; *komalaḥ*—delicate and beautiful; *jam*—because; *esaḥ*—He; *vañcida*—cheated; *nindaḥ*—sleep; *jo-indaḥ*—a king of yogīs; *vi-a*—like; *ekkgagga*—with single-pointed concentration; *cittaḥ*—mind; *ṇam*—of her; *jjevva*—indeed; *savvadaḥ*—constantly; *cinte-i*—thinks.

Madhumaṅgalaḥ: (angry) Fickle girl, my friend is overcome with love for your friend. Cheating sleep, like the king of yogīs He always meditates on Her.

Text 9 (f)

Kṛṣṇaḥ: (sāpatrapam) dhig bālīṣa, kṛtam alikena narma-puñjena.
Lalitā: (svagatam) ditṭhi-ā vaḍḍhadi pi-a-sahī.
Paurṇamāsī: sundara, viśrāmyatu narma-mudrā. ākarnaya mad-vivakṣitam.

sa—with; *apatrapam*—turning away the face with embarrassment; *dhik*—fie; *bālīṣa*—O fool; *kṛtam*—enough; *alikena*—with this lie; *narma*—of joking; *puñjena*—with an abundance; *svagatam*—aside; *ditṭhi-ā*—by good fortune; *vaḍḍhadi*—congratulated; *pi-a*—dear; *sahī*—friend; *sundara*—O beautiful boy; *viśramyatu*—should rest; *narma*—of joking; *mudrā*—mark; *ākarnaya*—please hear; *mat*—my; *vivakṣitam*—what is desired to be said.

Kṛṣṇa: (Turning His face away with embarrassment) Fool, stop these lying jokes.

Lalitā: (aside) My dear friend is fortunate.

Paurṇamāsī: Handsome boy, stop these jokes. Hear what I say.

Text 9 (g)

*hitvā dūre pathi dhava-taror antikaṁ dharma-setor
bhaṅgodagrā guru-śikhariṇaṁ raṁhasā laṅghayantī
lebhe-kṛṣṇārṇava nava-rasā rādhikā-vāhinī tvāṁ
vāg-vīcibhiḥ kim iva vimukhī-bhāvam asyās tanoṣi*

hitvā—giving up; *dūre*—far away; *pathi*—on the road; *dhava-taroḥ*—of the tree of the husband; *antikaṁ*—the vicinity; *dharma-setoḥ*—the bridge of religion; *the superior relatives*; *raṁhasā*—with great force; *laṅghayantī*—crossing over; *lebhe*—has obtained; *kṛṣṇa-arṇava*—O ocean of Kṛṣṇa; *nava-rasā*—being influenced by new ecstatic love; *rādhikā*—Śrīmatī Rādhārāṇī; *vāhinī*—like a river; *tvāṁ*—You; *vāk-vīcibhiḥ*—only by the waves of words; *kim*—how; *iva*—like this; *vimukhī-bhāvam*—indifference; *asyāḥ*—toward Her; *tanoṣi*—You are spreading.

O Lord Kṛṣṇa, You are just like an ocean. The river of Śrīmatī Rādhārāṇī has reached You from a long distance, leaving far behind the tree of Her husband, breaking through the bridge of social convention, and forcibly crossing the hills of elder relatives. Coming here because of fresh feelings of love for You, that river has now received Your shelter, but now You are trying to turn Her back by the waves of unfavorable words. How is it that You are spreading this attitude?*

Text 10 (a)

Madhumaṅgalaḥ: a-i śuddha-buddhi-e ajjavi edaṁ cce-a pucchasi. pekkha ku-ataṇaṁ hada-kokilaṇaṁ vittasaṇatthaṁ ma-e edaṁ puppha-kodaṇḍaṁ ṇimmidam.

a-i—O; *śuddha*—pure; *buddhi-e*—with intelligence; *ajjavi*—even now; *edaṁ*—this; *cce-a*—indeed; *pucchasi*—you ask; *pekkha*—just see; *ku-ataṇaṁ*—cooing; *hada*—useless; *kokilaṇaṁ*—of cuckoos; *vittasaṇatthaṁ*—for the purpose of frightening; *ma-e*—by me; *edaṁ*—this; *puppha*—of flowers; *kodaṇḍaṁ*—bow; *ṇimmidam*—constructed.

Madhumaṅgala: O Paurṇamāsī, your intelligence is pure. Why do you ask such a question? Look! I have made a bow of flowers to frighten away those horrible cuckoo birds.

Text 10 (b)

Paurṇamāsī: candrānana, sāpi vatsā.

ālīnāṁ pratihāra-rodhana-vidhau vīkṣya prayathāvalīm

*bālā pratihāra-mādhavī-parimala-sphūrtir bhayād vepate
kiñcālōkya sudhāmśu-kānta-salila-spandāh alinde kṣaṇād
eṇāṅkodaya-śaṅkinī vikalatām ātanvatī mūrcchati*

candra—moon; *anana*—face; *sa-api*—this girl; *vatsā*—child; *ālinām*—of friends; *pratihāra*—of the gate-keepers; *rodhana*—of obstruction; *vidhau*—in the activity; *vikṣya*—having seen; *prayatna*—of endeavor; *avalīm*—the abundance; *bālā*—girl; *tarkita*—conjectured; *mādhavī*—of a madhavi creeper; *parimala*—aromatic fragrance; *sphūrtiḥ*—manifestation; *bhayāt*—having seen; *sudhāmśu*—of the candrakanta jewel; *salila*—of the water; *spandān*—quivering; *alinde*—on the terrace; *kṣaṇāt*—immediately; *eṇāṅka*—of the moon; *udaya*—the rising; *śaṅkinī*—supposing; *vikalatām*—agitation; *ātanvatī*—spreading; *mūrcchati*—faints.

Paurṇamāsī: O boy with a face like the moon, seeing Her friends carefully guarding the door, and smelling the fragrance of the mādhavī flowers, this girl trembles in fear. On Her porch seeing a candrakānta jewel begin to melt, this doe-eyed girl falls unconscious.

Note: The candrakānta jewel melts when exposed to moonlight. Seeing the moon and smelling the mādhavī flowers, Rādhā is reminded of Kṛṣṇa. Frustrated because She cannot go to Him, She falls unconscious.

Text 11

*Kṛṣṇaḥ: (svagatam) hanta, kaṭhoro 'yam daśā-vivartaḥ.
Paurṇamāsī: sundara.*

*praṇayaṣu militeṣu prema-bhājām upekṣā
ghaṭayati kaṭu-pākāny uccakair dūṣaṇāni
dina-maṇir anurāgi projjhya sandhyām raktām
tamasi nikhilam ugre majjayaty eṣa lokam*

svagatam—aside; *hanta*—O; *kaṭhoroḥ*—harsh; *ayam*—this; *daśā*—of condition; *vivartaḥ*—change; *sundara*—O beautiful boy; *praṇayaṣu*—affectionate; *militeṣu*—encountered; *prema*—of love; *bhājām*—full; *upekṣā*—neglect; *ghaṭayati*—produces; *kaṭu*—bitter; *pākāni*—consequences; *uccakaiḥ*—greatly; *dūṣaṇāni*—sins; *dina*—of the day; *maṇiḥ*—jewel (the sun); *anurāgi*—affectionate; *projjhya*—having abandoned; *sandhyām*—twilight; *hi*—indeed; *raktām*—red; *tamasi*—in the darkness; *nikhilam*—complete; *ugre*—terrible; *majjayati*—caused to become immersed; *eṣaḥ*—this; *lokam*—world; *kṛṣṇaḥ*—Kṛṣṇa; *sa*—with; *lajjam*—embarrassment; *namrī-bhavati*—bows His head.

Kṛṣṇa: (aside) Ah, it must be very painful for Her.

Paurṇamāsī: Handsome boy, neglect of another's love brings very bitter results. Look! Setting on the horizon, the red son now plunges everything into darkness. (Ashamed, Kṛṣṇa bows His head).

Text 12 (a)

Paurṇamāsī: (punar nibhālya. sānandam svagatam). diṣṭyāyam smitāliṅgitam aṅgī-kurvan dakṣiṇam nyamīlayad iṅṣaṇam. (prakāśam) gokulānanda. purastād iyaṁ mākanda-vedī svayam alaṅkartavyā nimīlati heli-bimbe sakhyor ekatarā tvam abhīṣṭa-deśam prāpayati.

punah—again; *nibhālya*—having seen; *sa*—with; *anandam*—bliss; *svagatam*—aside; *diṣṭya*—by good fortune; *ayam*—this; *smita*—smile; *aliṅgitam*—embrace; *aṅgī-kurvan*—accepting; *dakṣiṇam*—right; *nyamīlayat*—closes; *iṅṣaṇam*—eye; *prakāśam*—openly; *gokula*—of Gokula; *ananda*—O bliss; *purastāt*—in the presence; *iyam*—this; *mākanda*—of a mango tree; *vedī*—a place in the courtyard; *svayam*—personally; *alaṅkartavya*—should be decorated; *nimīlati*—closes; *heli-bimbe*—on the sun; *sakhyor*—of the two friends; *ekatarāj*—one; *tvām*—You; *abhīṣṭa*—desired; *deśam*—place; *prāpayati*—cause to attain.

Paurṇamāsī: (again glancing at Kṛṣṇa, she becomes very happy, and say to herself) Fortunately Kṛṣṇa's eyes are smiling and His right eye is winking. (openly) O bliss of Gokula, now that the sun has set, please decorate this mango grove. One of my friends will bring You to the right place.

Text 12 (b)

Kṛṣṇaḥ: (sāpatranam) yathāha bhagavatī. (iti sa-vayasyo niṣkrantaḥ). Paurṇamāsī: putri lalite, kāmam nirvṛtāsmi. tad ehi. rādhām anusarāvah. (ity ubhe parikrāmataḥ).

sa—with; *apatrapam*—embarrassment; *yatha*—as; *aha*—speaks; *bhagavati*—the noble Paurṇamāsī; *iti*—thus; *sa*—either?; *vayasyaḥ*—the friend (Madhumaṅgala); *niṣkrantaḥ*—exits; *putri*—O daughter; *lalite*—O Lalitā; *kāmam*—according to desire; *nirvṛta*—happy; *asmi*—I am; *tat*—therefore; *ehi*—please go; *rādhām*—to Rādhā; *anudarāvah*—please go; *iti*—thus; *ubhe*—the two; *parikrāmataḥ*—begin to walk.

Kṛṣṇa: (embarrassed) As the noble lady says. (Accompanied by His friend, He exists.)

Paurṇamāsī: Daughter Lalitā, now I am happy. Come, let us go to Rādhā.

(They both exit.)

Text 12 (c)

(*tataḥ praviśati viśākhayā saha saṅkathayantī rādhā*).
rādhikā; (sanskṛtena)

sakhi jalpita-nārikela-nīram
smita-karpūra-vṛtam harer nipīya
tanu-saṅga-sudhām vinā na tasya
glapitānam garalena jīvitāsmi

tataḥ—then; *praviśati*—enters; *viśākhayā*—with Viśākhā; *saha*—accompanied; *saṅkathayantī*—conversing; *rādhā*—Rādhā; *sakhi*—O friend; *jalpita*—spoken; *nārikela*—of a coconut; *nīram*—juice; *smita*—smile; *karpūra*—with camphor; *vṛtam*—enclosed; *hareḥ*—of Lord Hari; *nipīya*—having drunk; *tanu*—of the body; *saṅga*—of the contact; *sudhām*—nectar; *vinā*—without; *na*—not; *tasya*—of Him; *glapita*—weary and dejected; *aham*—I; *garalena*—with poison; *jīvita*—alive; *asmi*—I am.

(Conversing with Viśākhā, Rādhā enters.)

Rādhikā: Friend, although I have drunk the coconut nectar of Kṛṣṇa's conversation, nectar mixed with the camphor of His smile, because I have not also drunk the nectar of the touch of His body, I am now broken and withered, as if I had drunk poison.

Text 13 (a)

Viśākhā: *a-i aviṇṇāda-ṇi-a-māhādmye, tādiso tuha rā-assa garimā jena so kkhu sāmasundaro vi vādham rattikido tadhā vi appaṇo māliṇṇam saṅkasi.*

a-i—O; *aviṇṇāda*—unknown; *ṇi-a*—own; *māhādmye*—glorification; *tādisaḥ*—like this; *tuha*—your; *rā-assa*—of the love; *garimā*—intensity; *jena*—by which; *saḥ*—He; *kkhu*—certainly; *sāmasundaraḥ*—Lord Syamasundara (Kṛṣṇa); *vi*—even; *vādham*—assuredly; *rattikidaḥ*—affectionate; *tadhā vi*—nevertheless; *appaṇaḥ*—of the self; *māliṇṇam*—impurity; *saṅkasi*—you fear.

Viśākhā: O girl who do not know Your own glory, even though Your love for Him has made Kṛṣṇa fall passionately in love with You, You still worry that You are wretched and fallen.

Text 13 (b)

rādhikā: (punah sanskr̥tena).

*nālīkinīm niśi ghanotkalikām aśankam
kṣiptvā vṛtīr atanu-vanya-gajaḥ kṣunatti
atrānurāgiṇi cirād udite 'pi bhānau
hā hanta kim sakhi sukham bhavitā varākyāḥ*

punah—again; *sanskr̥tena*—in Sanskrit; *nālīkinīm*—a multitude of lotus flowers; *niśi*—at night; *ghana*—intense; *utkalikām*—longing; *aśankam*—fearless; *kṣiptvā*—having throung; *vṛtiḥ*—fences; *atanu*—cupid; *vanya*—jungle; *gajaḥ*—elepphant; *kṣunatti*—tramples; *atra*—here; *anurāgiṇi*—glowing and reddened; *cirāt*—for a long time; *udite*—arisen; *api*—although; *bhānau*—the sun; *hā*—O; *hanta*—O; *kim*—whether?; *sakhi*—O friend; *sukham*—happiness; *bhavitā*—will be; *varākyāḥ*—unhappy.

Rādhikā: (again in Sanskrit) Tonight the wild elephant of passionate desire uproots and tramples the lotus flowers of My hopes. Alas! Alas! O friend, will this wretched girl become happy when the red sun finally rises?

Text 14 (a)

*Paurṇamāsī: (puro rādhām dr̥ṣṭvā). putri lalite, sakhyās tava premokti-mudrām
udghāṭayitum utkaṇṭhitāsmi. tad-bhavatyā tūṣṇīm eva bhavitavyam.
Lalitā: jam ānāvedi tattthahodu.*

puraḥ—in front; *rādhām*—Rādhā; *dr̥ṣṭvā*—having seen; *putri*—O daughter; *lalite*—O Lalitā; *sakhyāḥ*—of the friend; *tava*—your; *prema*—of love; *ukti*—of the words; *mudram*—the mark; *udghāṭayitum*—to reveal; *utkaṇṭhita*—longing; *asmi*—I am; *tat*—therefore; *bhavatyā*—by you; *tūṣṇīm*—silently; *eva*—indeed; *bhavitavyam*—should be; *jam*—what; *anavedi*—you instruct; *tattthahodu*—let that be.

Paurṇamāsī: (seeing Rādhā before her) Daughter Lalitā, I am eager to make your friend describe Her love. Please be silent.

Lalitā: As you order, so it will be.

Text 14 (b)

Paurṇamāsī: (rādhām upetya. sakaitava-viṣādam).

*bhavad-aṅga-sāṅga-viṣaye priyoktibhir
muḥur arthito 'pi madirākṣi mādhaveḥ
manute manāg api na hīti hṛd-vyathā
pratikāra-yuktir aparā vidhiyatām*

rādhām—Rādhā; *upetya*—approaching; *sa*—with; *kaitava*—pretended; *viṣadam*—unhappiness; *bhavad*—your; *aṅga*—of the body; *sāṅga*—contact; *viṣaye*—in the area; *priya*—affectionate; *uktibhiḥ*—with words; *muḥuḥ*—constantly; *arthitaḥ*—appealed; *api*—although; *madira*—like khañjana birds; *akṣi*—eyes; *mādhavaḥ*—Lord Mādhava (Kṛṣṇa); *manute*—considers; *manāk*—a little; *api*—even; *na*—not; *hī*—indeed; *iti*—thus; *hṛt*—of the heart; *vyathā*—agitation; *pratikāra*—remedy; *yuktiḥ*—device; *aparā*—unequalled; *vidhiyatām*—may be administered.

Paurṇamāsī: (Approaching Rādhā, she says with feigned unhappiness) O girl with the beautiful eyes, with sweet words Kṛṣṇa again and again begs for the touch of Your body. He knows that no other medicine will cure the fever that burns in His heart.

Text 15

rādhikā: (savyāmoham) alam ettha lajjidena. (ity añjalim baddhvā).

*abbhamlihamhi ḍahane ṇaḍaḥam raṅgaṇa-ladam lihantamhi
kā paḍi-āre juttim mukki-a sāmalaḥaṇullasam*

sa—with; *savyāmoham*—embarrassment; *alam*—enough; *ettha*—here; *lajjidena*—with this bashfulness; *iti*—thus; *añjalim*—having folded her hands; *abbhamlihamhi*—touching the clouds; *ḍahane*—scorching; *ṇaḍaḥam*—charming; *raṅgaṇa*—delightful; *ladam*—creeper; *lihantamhi*—licks; *kā*—what?; *paḍi-are*—in the remedy; *juttim*—method; *mukki-a*—having abandoned; *sāmala*—dark; *ḍhan*—of clouds; *ullasam*—appearance.

Rādhikā: (embarrassed) Why should I be shy? (She folds Her hands) If it is licked by a blazing forest fire also licking the clouds, what can save a delicate raṅgaṇa vine but the sudden appearance of a dark rain-cloud?

Text 15 (b)

Paurṇamāsī:

*jaratyās tvam naptrī sa tu kamalayā lālita-padaḥ
kathaṅkāraṁ tasmai muhur asulabhāya sprḥayasi
prasīda vyāhāre mama racaya ceto divi-caraṁ
grhītum pāṇibhyāṁ vidhum ahaha mā bhūt kutukinī*

jaratyāḥ—of the old woman; *tvam*—you; *naptrī*—granddaughter; *saḥ*—He; *tu*—and; *kamalayā*—by the goddess of fortune, Lakṣmi-devī; *lālita*—caressed; *padāḥ*—feet; *kathaṁkāraṁ*—how?; *tasmai*—to Him; *muhur*—constantly; *asulabhāya*—who is not easy to attain; *sprḥayasi*—you desire; *prasīda*—please be merciful; *vyāhāre*—in the conversation; *mama*—my; *racaya*—please construct; *cetaḥ*—O mind; *divi-caraṁ*—moving in the sky; *grhītum*—to grasp; *pāṇibhyāṁ*—with the two hands; *vidhum*—the moon; *ahaha*—O; *mā*—there should not; *bhūt*—be; *kutukinī*—curious.

Paurṇamāsī: Why do You, who are only Jaratī's granddaughter, yearn to attain a person who is very difficult to attain, a person whose feet the goddess of fortune personally massages? Be peaceful. Listen to my words. Don't become like a curious child who wants to grasp with her hands the moon that moves in the sky?

Text 16

rādhikā: (sa-gadgadam. sanskṛtena).

*mayā te nirbandhān mura-jayini rāgaḥ parihṛto
mayi snigdhe kintu prathya paramāśīṣ tatim imām
mukhāmododgāra-grahila-matir adyaiva hi yataḥ
pradoṣārambhe syām vimāla-vana-mālā-madhukarī*

sa—with; *gadgadam*—choked up voice; *mayā*—by me; *te*—your; *nirbandhāt*—because of perseverance; *mura*—of the mura demon; *jayini*—towards the conqueror (Kṛṣṇa); *rāgaḥ*—love; *parihṛtaḥ*—abandoned; *mayi*—towards me; *snigdhe*—affectionate; *kintu*—nevertheless; *prathya*—please expand; *parama*—supreme; *asīḥ*—benedictions; *tatim*—multitude; *imām*—this; *mukhā*—of the mouth; *amoda*—gladdening; *udgāra*—emanating; *grahila*—interested; *matir*—mind; *adya*—now; *eva*—indeed; *hi*—certainly; *yataḥ*—restrained; *pradoṣā*—of evening; *arambhe*—in the beginning; *syām*—let me become; *vimāla*—pure; *vana*—of the forest; *mālā*—in the garland of flowers; *madhukarī*—bumble-bee.

Rādhikā: (Her voice choked with emotion, She says in Sanskrit) Affectionate friend, on your repeated request, I will give up my love for Kṛṣṇa. But please give Me a blessing. Bless Me that I will become a bumblebee attracted at sunset by the fragrance of a forest-flower garland.

Note: In this verse Rādhā hints that she is about to commit suicide, for Her love for Kṛṣṇa is frustrated.

Text 17 (a)

Viśākhā: *bhaavadi, parittāhi parittāhi. i-am uttānida-ṇettā kām̐ dāruṇam dasā-vīśam lahedī rāhī.*

bhaavadi—O noble woman; *parittāhi parittāhi*—please protect, please protect; *i-am*—this; *uttānida*—wide open; *netā*—eyes; *kām̐*—something; *dāruṇam*—terrible; *dasā*—condition; *vīśam*—specific; *lahedī*—attains; *rāhī*—Rādhā.

Viśākhā: Noble lady, please rescue Rādhā. Please rescue Her. Her eyes are wide open, and Her condition is very frightening.

Text 17 (b)

Paurṇamāsī: (savegam) *hā dhik. keyam balād ākṛṣṭā mahā-vipat-kāla-sarpī. (iti sadayam rādhām āliṅgya). vatse samāśvasihi samāśvasihi. bhāvavyaktaye protthāpitāsi. tad idam yathārtham ākarṇyatām.*

sa—with; *vegam*—agitation; *hā-dhik*—alas; *kā*—who?; *iyam*—this; *balāt*—forcibly; *ākṛṣṭā*—attracted; *mahā*—great; *vipat*—calamities; *kāla*—of time; *sarpī*—snake; *iti*—thus; *sa*—with; *dayam*—mercy; *rādhām*—Rādhā; *āliṅgya*—embracing; *vatse*—O child; *samāśvasihi samāśvasihi*—be comforted, be comforted; *bhāva*—of love; *abhivyaktaye*—for the manifestation; *protthāpitā*—agitated; *asi*—you are; *tat*—therefore; *idam*—this; *yathā-artham*—appropriate; *ākarṇyatām*—should be heard.

Paurṇamāsī: (agitated) Alas! Alas! The black snake of calamity is forcibly dragging this girl away. (She mercifully embraces Rādhā). Child, be peaceful. Be peaceful. You are overcome with love. Please listen.

Text 17 (c)

*amita-vibhavā yasya prekṣā lavāya bhavādayo
bhuvana-guravo 'py utkaṇṭhābhis tapāmsi vitanvate
ahaha gahanā-dṛṣṭānām te phalam kim abhiṣṭuve
sutanu sa tanur jajñe kṛṣṇas tavekṣaṇa-tṛṣṇayā*

amita—immeasurable; *vibhavāḥ*—opulence; *yasya*—of whom; *prekṣā*—of the sight; *lavāya*—for a small particle; *bhava-ādayaḥ*—headed by Lord Śiva; *bhuvana*—of the universe; *guravaḥ*—masters; *api*—even; *utkaṇṭhābhiḥ*—with longings; *tapāmsi*—austerities; *vitānvate*—perform; *ahaha*—O; *gahana*—in the darkness; *adṛṣṭānām*—unseen; *te*—your; *phalam*—result; *kim*—how?; *abhiṣṭuve*—I offer prayers; *sutanu*—O slender girl; *saḥ*—He; *tanuḥ*—thin; *jajñe*—born; *kṛṣṇaḥ*—Kṛṣṇa; *tava*—your; *īkṣaṇa*—of the glance; *tṛṣṇayā*—with the thirst.

Yearning for a moment's glimpse of You, Śiva and the other limitlessly powerful masters of the worlds perform severe austerities. Ah! How can I properly praise the results of Your past pious deeds? O beautiful slender girl, thirsting to see You, Lord Kṛṣṇa has become withered and pale.

Text 18

Lalitā: (sanskṛtena)

*tvad-vārtottara-gīta-gumphita-mukho veṇuḥ samantāt abhūt
tvad-veśocita-śilpa-kalpana-mayī sarvā babhūva kriyā
tvan-nāmāni babhūvur asya surabhī-vṛndāni vṛndāṭavī
rādhe tvan-maya-valli-maṇḍala-ghanā jātādyā kāmśa-dviṣaḥ*

sanskṛtena—in Sanskrit; *tvat*—your; *vārtā*—description of the pastimes; *uttara*—excellent; *gīta*—songs; *gumphita*—strung; *mukhaḥ*—voice; *veṇuḥ*—flute; *samantāt*—completely; *abhūt*—became; *tvat*—your; *veśa*—appearance; *ucita*—appropriate; *śilpa*—with artistic decoration; *kalpana*—fashioning; *mayī*—consisting of; *sarva*—all; *babhūva*—became; *kriyā*—activity; *tvat*—your; *nāmāni*—names; *babhūva*—became; *asya*—of Him; *surabhī*—of sweet fragrance; *vṛndāni*—multitudes; *vṛndā-ātavī*—the forest of Vṛndāvana; *rādhe*—O Rādhā; *tvat*—your; *maya*—consisting of; *valli*—of creepers; *maṇḍala*—multitude; *ghana*—thick; *jātā*—born; *adya*—today; *kāmśa-dviṣaḥ*—of Śrī Kṛṣṇa, the enemy of Kāmśa.

Lalitā: (in Sanskrit) His flute is now garlanded with songs of Your pastimes. All His activities are making ornaments for You. For Him Your names are very sweet and fragrant. O Rādhā, Kṛṣṇa sees You in every flowering vine in Vṛndāvana forest.

Text 19 (a)

Rādhikā: (samāśvasya. svagatam) cañcala he citta, ajjavi na patti-ā-esi.

samāśvasya—having become calm; *svagatam*—aside; *cañcala*—fickle; *he*—O; *citta*—mind; *ajjavi*—even now; *na*—not; *patti-ā-esi*—you have faith.

Rādhikā: (becoming calm, She says to herself) Fickle mind, even now you do not believe this.

Text 19 (b)

Paurṇamāsī: putri lalite, bāḍham pragalbhāsi. tad viśākhā yāvan mākanda-mūlāh mukundena saha pratyāvartate tāvad atra mayā tu sva-kṛtyāya gantavyam. (iti tisro 'pi niṣkrāntāḥ)

putri—O daughter; *lalite*—O Lalitā; *bāḍham*—indeed; *pragalbhā*—intelligent; *asi*—you are; *tad*—therefore; *viśākhā*—Viśākhā; *yāvat*—to which extent; *mākanda*—of the mango tree; *mūlāt*—from the base; *mukundena*—by Mukunda; *saha*—accompanied; *pratyāvartate*—returns; *tāvat*—to that extent; *atra*—here; *saṅketite*—agreed upon; *karṇikāra*—of karṇikāra flowers; *kuñje*—in the grove; *gopaya*—please conceal; *tvam*—you; *gopālikābhyaḥ*—from the gopīs; *rādhikām*—Rādhā; *mayā*—by me; *tu*—indeed; *sva-kṛtyāya*—for my own duties; *gantavyam*—should be done; *iti*—thus; *tisraḥ*—the three; *api*—and; *niṣkrāntāḥ*—exit.

Paurṇamāsī: Daughter Lalitā, you are very intelligent, when Viśākhā brings Kṛṣṇa under the mango tree, please hide Rādhā in the karṇikāra grove apart from the other gopīs. Noe I should go to do my duties.

(Paurṇamāsī, Rādhikā, and Lalitā exit.)

Text 19 (c)

Viśākhā: (dūram parikramya). so mākando eso puro dīsa-i jattha kaṇho.

dūram—far away; *parikramya*—having walked; *sah*—He (Kṛṣṇa); *mākandaḥ*—mango tree; *esaḥ*—this; *purāḥ*—in the presence; *dīsa-i*—is seen; *jattha*—where; *kaṇhaḥ*—Kṛṣṇa.

Viśākhā: (walking a great distance). I see Kṛṣṇa under that mango tree.

Text 19 (d)

(*tataḥ praviśati kṛṣṇaḥ*).

Kṛṣṇaḥ: (*sotkaṇṭhaṁ prācīm avalokya*).

*sadyas tapta-hiranya-piṇḍa-madhuraṁ caṇḍa-tviṣa maṇḍalam
saṅgam hanta taraṅgiṇī-ratiguroḥ aṅgī-cakārāmbhasi
drāḡ etāny api ghūka-netra-pāṭalī-siddhāñjana-kṣodatām
bibhranti dvīpa-vibhramāṇi rurudhur dhvāntāni vṛndāvanam*

tataḥ—then; *praviśati*—enters; *kṛṣṇaḥ*—Kṛṣṇa; *sa*—with; *utkaṇṭhaṁ*—eagerness; *prācīm*—behind; *avalokya*—glancing; *sadyaḥ*—at once; *tapta*—molten; *hiranya*—of gold; *piṇḍa*—sphere; *madhuraṁ*—sweet; *caṇḍa*—fierce; *tviṣaḥ*—effulgence; *maṇḍalam*—circle; *saṅgam*—contact; *hanta*—O; *taraṅgiṇī*—of the waves; *ratiguroḥ*—of the husband (the ocean); *aṅgī-cakāra*—accepted; *mabhasi*—in the water; *drāk*—quickly; *etāni*—these; *api*—even; *ghūka*—of owls; *netra*—of the eyes; *pāṭalī*—of the multitude; *siddhā*—perfect; *añjana*—ointment; *kṣodatām*—the state of being crushed to a powder; *bibhranti*—they carry; *dvīpa*—of an elephant; *vibhramāṇi*—blunders; *rurudhuḥ*—obstructed; *dhvāntāni*—darkness; *vṛndāvanam*—Vṛndāvana.

(Kṛṣṇa enters)

Kṛṣṇa: (eagerly looking behind) The brilliant and charming molten-gold circle of the sun now enters the ocean's waters. Bewildering the elephants and anointing the owls' eyes, darkness now covers Vṛndāvana.

Text 20 (a)

(*sotsukyam panthānam udvīkṣya*). *katham adyāpi sakhī kācin netrādhvani me nāvataṭara*. (*iti parāvṛtya prācīm paśyan*)

sa—with; *utsukyam*—restlessness and uneasiness; *katham*—how is it?; *adya* *api*—even now; *sakhī*—the gopī friend; *kācit*—someone; *netra*—of the eyes; *adhvani*—on the path; *me*—my; *na*—not; *avatātāra*—has descended; *iti*—thus; *parāvṛtya*—having turned around; *prācīm*—behind; *paśyan*—seeing.

(anxiously looking at the path) Why has that gopī not yet entered the pathway

of Myeyes? (Turning around, He looks behind.)

Text 20 (b)

*sāndrāḥ supta-kumud-vatī-kula-vadhū-nidrā-bhidā-kovidāḥ
kurvāṇāḥ kaluṣa-śriyaṁ pari bhavātaṅkena pañkejinīm
samrambhāt abhisārikābhir asakṛd vyākruṣyamāṇodgamā-
bhāsaḥ śītakarasya hanta haritaṁ pūrvām pariṣkurvate*

sāndrā—intense; *supta*—asleep; *kumud-vatī*—multitude of lotus flowers; *kula*—pious; *vadhū*—of the wives; *nidrā*—the sleep; *bhidā*—in the matter of breaking; *kovidāḥ*—expert; *kurvāṇāḥ*—performing; *kaluṣa*—foulness; *śriyaṁ*—beauty; *paribhava*—of disgrace; *atankena*—with the fear; *pañkejinīm*—multitude of lotus flowers; *samrambhāt*—violently; *abhisārikābhiḥ*—by women who meet their lovers; *asakṛt*—continually; *vyākruṣyamāṇa*—lamented; *udgamā*—becoming manifested; *abhāsaḥ*—reflecting; *śītakarasya*—of the cooling moon; *hanta*—O; *haritaṁ*—direction of the sky; *pūrvām*—eastern; *pariṣkurvate*—embraces.

Expertly waking the lotuslike gopīs, eclipsing the lotus flowers' beauty, and lamented by girls eagerly awaiting their lovers, the brilliant moonlight now embraces the darkened eastern horizon.

Text 21

(*iti vaiyagryaṁ nāṭayati*).

*dhyātvā dharmam dhṛtim udayinīm kim babandhādya rādhā
tīvrākṣepaiḥ kim uta gurubhir lambhitā vā nivṛttim
kim vā kaṣṭām abhajata daśām tām avispanda-mandām
indau vindaty udayam api yan nājagāmjādyā dūtī*

iti—thus; *vaiyagryaṁ*—perplexity; *nāṭayati*—represents dramatically; *dhyātvā*—having reflected; *dharmam*—on religious duties; *dhṛtim*—patience; *udayinīm*—abounding; *kim*—whether?; *babandha*—bound; *adya*—today; *rādhā*—Rādhā; *tīvra*—sharp; *akṣepaiḥ*—by objections; *kim uta*—why why indeed?; *gurubhiḥ*—by superiors; *lambhitā*—abused; *vā*—or; *nivṛttim*—inactive; *kim vā*—whether; *kaṣṭām*—distressful; *abhajata*—attained; *daśām*—condition; *tām*—this; *avispanda*—without motion; *mandām*—slow; *indau*—in the moon; *vindati*—finds; *udayam*—appearance; *api*—although; *yat*—which; *na*—not; *ajagama*—arrived; *adya*—today; *dūtī*—the messenger-gopī.

(perplexed) Thinking of religion and morality, did Rādhā decide not to come? Was She stopped by the harsh words of Her superiors? Did a great calamity arise and make Her fell motionless and unconscious. Perhaps that is why, even though the moon now rises, Her messenger has not yet come.

Text 22 (a)

viśākhā: (latāntare sodgrīvikam) eso nūṇam ukkaṇṭhā-e maha jjeva pa-avīm vilo-edi kaṁho. tā kkhaṇam parihasissam.

latāntare—in the vines; *sodgrīvikam*—eagerly; *esaḥ*—this; *nūṇam*—at present; *ukkaṇṭhā-e*—with longing; *maha*—my; *jjeva*—indeed; *pa-avīm*—path; *vilo-edi*—observes; *kaṁho*—Kṛṣṇa; *tā*—therefore; *kkhaṇam*—for a moment; *parihasissam*—I will joke.

Viśākhā: (hiding behind a flowering-vine, she eagerly says) Kṛṣṇa is looking at the path where I walk. For a moment I will joke with Him.

Text 22 (b)

Kṛṣṇaḥ: (sānandam) iyaṁ viśākhāpi cañcala-pancasākhā sakhi militā. (ity upasṛtya) sakhi tavopalambhāt tām eva rambhorum labdhām avaimi yad viśākhā-rādhayor advaitam.

sa—with; *anandam*—bliss; *iyam*—this; *viśākhā*—Viśākhā; *api*—even; *cañcala*—moving; *pañcasakha*—fingers; *sakhi*—gopī-friend; *militā*—is met; *iti*—thus; *upasṛtya*—approaching; *sakhi*—O friend; *tava*—your; *upalambhāt*—from the attainment; *tām*—she; *eva*—certainly; *rambhorum*—beautiful; *labdhām*—attained; *avaimi*—I perceive; *yad*—which; *viśākhā*—of Viśākhā; *rādhāyoh*—of Rādhā; *advaitam*—the non-difference.

Kṛṣṇa: (happily) Moving her hand, Viśākhā gestures to Me. (Kṛṣṇa approaches.) Friend, when I approach you, it is like approaching Rādhā, whose graceful thighs are like banana trees. It is as if Rādhā and Viśākhā were not different from each other.

Text 22 (c)

(Viśākhā mukham ānamayya maunam ālambate).

Kṛṣṇaḥ: sakhi, kim atra tuṣṇīm asi.

Viśākhā: canda-muḥa, manda-bhā-inī mhi. tā kim viṇṇavissam.

Kṛṣṇaḥ: (saśaṅkam) kim artham idam.

viśākhā—Viśākhā; mukham—face; ānamayya—turning down; maunam—silence; ālambate—attains; sakhi—O friend; kim—why?; atra—here; tuṣṇīm asi—are you silent; canda—moon; muḥa—face; manda-bhā-inī—unfortunate; mhi—I am; tā—therefore; kim—why?; viṇṇavissam—should I speak; sa—with; śaṅkam—apprehension; kim artham—why?; idam—this.

(Turning her face down, Viśākhā becomes silent.)

Kṛṣṇa: Friend, why are you silent?

Viśākhā: O boy with a face like the moon, I am very unfortunate. What can I say?

Kṛṣṇa: (apprehensive) What is it?

Text 22 (d)

Viśākhā: sundara, ṇa me sarassa-ī nissaradi. hodu. tadhā vi saṁvaridum ṇa juttam idam. (iti mukha-vaikṛtyam abhinīya). bho bhaṭṭi-dāra-a, sā pi-a-sahī abhimañṇunā hadāseṇa mahurā-pattaṇammi. (ity ardhokte śuṣkam roditi).

sundara—O handsome boy; ṇa—not; me—my; sarassa-ī—Sarasvatī, the goddess of eloquence; nissaradi—appears; hodu—let it be; tadhā vi—nevertheless; saṁvaridum—to conceal; ṇa—not; juttam—proper; idam—this; iti—thus; mukha—of the face; vaikṛtyam—disfigurement; abhinīya—brings; bhaḥ—O; bhaṭṭi-dāra-a—O prince (of Vraja); sā—she; pi-a—dear; sahī—friend; abhimañṇunā—by Abhimanyu; hadāseṇa—wretched; mahurā—of Mathura; pattaṇammi—in the town; iti—thus; ardhaukte—in the middle of the speech; śuṣkam—dry; roditi—cries.

Viśākhā: O handsome one, Sarasvatī does not allow graceful words to come from me. So be it. It is not right to hide the truth. O prince of Vraja, the wretched Abhimanyu has taken my dear friend Rādhā to Mathurā City.

Text 22 (e)

Kṛṣṇaḥ: (savyatham) kadā nāma nītā.

Viśākhā: Jadā bhaavadī tumha sa-āsaṁ laddhā.

Kṛṣṇaḥ: (sakhedam) viśākhe, kathaṅkāraṁ nītā.

Viśākhā: *tu-ammi bhā-am takki-a.*

Kṛṣṇaḥ: *katham sa tarkitaḥ.*

Viśākhā: *lo-ottarī-honto attho na kassa takkaṇijo ho-i.*

sa—with; *vyatham*—alarm; *kadā*—when?; *nāma*—indeed; *nītā*—brought; *jadā*—when; *bhaavadī*—the noble Paurṇamāsī; *tumha*—Your; *sa-āsam*—presence; *laddhā*—attained; *sa*—with; *khedam*—grief; *viśākhe*—O Viśākhā; *katham-kāram*—how?; *nītā*—was brought; *tu-ammi*—towards You; *bhā-am*—love; *takki-a*—suspecting; *katham*—how?; *saḥ*—he; *tarkitaḥ*—suspected; *lo-ottarī-honto atthaḥ*—extraordinary love; *na*—not; *kassa*—of whom?; *takkaṇijaḥ*—able to be guessed; *ho-i*—is.

Kṛṣṇa: (alarmed) When was She taken?

Viśākhā: When noble Paurṇamāsī was with You.

Kṛṣṇa: (grief-stricken) Viśākhā, why was She taken?

Viśākhā: It was suspected that She had fallen in love with You.

Kṛṣṇa: Why was it suspected?

Viśākhā: Who could not see the symptoms of Her passionate love?

Text 22 (f)

Kṛṣṇaḥ:

glapayati vapur durlilo me balān malayānilo
vikirati karair induḥ kṣodam tuṣāgni-bhavaṁ ruṣā
madana-hatakas tarjaty eṣa sphuṭair ali-huṅkṛtais
truṭir api vinā rādhām netum mayā na hi śakyate
(iti vyamcham natayati).

glapayati—fatigues; *vapuḥ*—body; *durīlaḥ*—ill-mannered; *me*—my; *balāt*—violently; *malaya*—from the malaya hills; *anilaḥ*—breeze; *vikirati*—scatters about; *karaiḥ*—with rays of light; *induḥ*—moon; *kṣodam*—dust; *tuṣa*—of the chaff of grain; *agni*—of the fire; *bhavan*—state; *ruṣā*—angrily; *madana*—by cupid; *hatakaḥ*—afflicted; *tarjati*—state; *ruṣā*—angrily; *madana*—by cupid; *hatakaḥ*—afflicted; *tarjati*—scolds; *eṣaḥ*—he; *sphuṭaiḥ*—clear; *ali*—of the bees; *kuṅkṛtaiḥ*—by the buzzing; *truṭiḥ*—a moment; *api*—even; *vinā*—without; *rādhām*—Rādhā; *netum*—to lead; *mayā*—by Me; *na*—not; *hi*—indeed; *śakyate*—is possible; *iti*—thus; *vyamoham*—perplexity; *natayati*—represents dramatically.

Kṛṣṇa: From the Malaya Hills an uncivilized breeze withers My body. The moon angrily showers Me with sparks. The buzzing bees rebuke Me. Without Rādhā I cannot live for a moment.

(Kṛṣṇa is overcome.)

Text 23 (a)

Viśākhā: (*sakhedaṁ sasambhramam*). *go-ulānanda, samāssasa samāssasa, ma-e kḵhu parihasidam. sa tavassiṇī tā-e raṅgaṇa-māli-ā-e rakkhida-parāṇatthi.*

sa—with; *khedaṁ*—unhappiness; *sa*—with; *sambhramam*—respect; *go-ulānanda*—O bliss of Gokula; *samāssasa samāssasa*—take comfort, take comfort; *ma-e*—by me; *kḵhu*—indeed; *parihasidam*—joke; *sa*—she; *tavassiṇī*—distressed; *tā-e*—by this; *raṅgaṇa-māli-ā-e*—delightful garland; *rakkhida*—protected; *parāṇatthi*—the life is.

Viśākhā: (unhappy, with respect) O bliss of Gokula, please be peaceful. Be peaceful. I was only joking. Although Rādhā is unhappy, Her life is protected by the raṅgaṇa garland You gave Her.

Text 23 (b)

Kṛṣṇaḥ: (*samāśvasya*) *dhūrte, bhadreṇa kadhārthito 'smi.*

Viśākhā: *appaṇo guṇaṁ na sumarasi.*

Kṛṣṇaḥ: *sakhi varnyatām premṇām aṅkaḥ priyāyāḥ.*

samāśvasya—relieved; *dhūrte*—O rascal; *bhadreṇa*—by you; *kadhārthitaḥ*—teased; *asmi*—I am; *appaṇaḥ*—of yourself; *guṇaṁ*—the quality; *na*—not; *sumarasi*—You remember; *sakhi*—O friend; *varnyatām*—should be described; *premṇām*—of the great love; *aṅkaḥ*—the symptoms; *priyāyāḥ*—of the beloved.

Kṛṣṇa: (relieved) Rogue, you teased Me.

Viśākhā: You don't remember Your own virtues.

Kṛṣṇa: Friend, describe the marks of love in My beloved.

Text 23 (c)

Viśākhā: (*sanskṛtena*)

*dūrād apy anuśaṅgataḥ śruti-mite tvan-nāmadheyākṣare
sonmādaṁ madirekṣaṇā viruvatī dhatte muhur vepathum
āḥ kim vā kathaniyam anyad api te daivād varāmbhodhare*

dr̥ṣṭe taṁ parirabdhum utsuka-matiḥ pakṣa-dvayīm icchati

sanskṛtena—in Sanskrit; *dūrāt*—from a great distance; *api*—even; *anuśaṅgataḥ*—from the contact; *śruti*—by the ears; *mite*—measured; *tvat*—Your; *nāmadheya*—of the name; *akṣare*—the syllables; *sa*—with; *unmādam*—intoxication; *madira*—as beautiful as restless; *khanjana*—birds; *ikṣana*—eyes; *viruvatī*—calling out; *dhatte*—places; *muhuh*—constantly; *vepathum*—to tremble; *āḥ*—O; *kim vā*—whether?; *kathanīyam*—should be described; *anyat*—another; *api*—even; *te*—Your; *daivāt*—by destiny; *vara*—excellent; *ambhodahre*—cloud; *dr̥ṣṭe*—seen; *taṁ*—Him; *parirabdhum*—to embrace; *utsuka*—eager; *matiḥ*—mind; *pakṣa*—shoulders; *dvayīm*—pair; *icchati*—desires.

Viśākhā: (in Sanskrit) When from far away the syllables of Your name touch Her ears, Her beautiful eyes become wild and She trembles again and again. If somehow She sees a dark raincloud, Her heart yearns to place Her arms around Your shoulders.

Text 24 (a)

Kṛṣṇaḥ: tad ehi. satvaram eva preyasīm prekṣāvahi.
(*iti parikrāmataḥ*).

tat ehi—come here; *sa*—with; *tvaram*—haste; *eva*—indeed; *preyasīm*—the beloved (Rādhā); *prekṣāvahi*—we see; *iti*—thus; *parikrāmataḥ*—the walk.

Kṛṣṇa: Come. I see my beloved hurrying here.
(They walk.)

Text 24 (b)

(*tataḥ praviśati lalitayārādhyamānā rādhā*).
Rādhā: (*sakhedam. sanskṛtena*).

pratyūhena parāhatā nu kim abhūd gantum sakhī kṣamā
tasyāḥ kintu niveditena hi harir viśrambham ābhyāyau
hā hanta pratikūlatām mayi gataḥ kim vā vidhir dāruṇo
yad dūrād vana-mālikā-parimalo py adyāpi nāsādyate

tataḥ—then; *praviśati*—enters; *lalitaya*—by Lalitā; *arādhyamānā*—solaced; *rādhā*—Rādhā; *sa*—with; *khedam*—unhappiness; *sanskṛtena*—in Sanskrit; *pratyūhena*—by the obstacle; *parāhatā*—struck; *nu kim*—perhaps; *abhūt*—became;

gantum—to go; *sakhī*—friend; *na*—not; *kṣamā*—able; *tasyāḥ*—her; *kiñtu*—but; *niveditena*—by the appeal; *hi*—indeed; *hariḥ*—Lord Hari (Kṛṣṇa); *viśrambham*—to trust; *abhyāyau*—went; *hā*—alas; *hanta*—alas; *pratikūlatām*—to hostility; *mayi*—towards me; *gataḥ*—has gone; *kim vā*—whether?; *vidhiḥ*—destiny; *dāruṇaḥ*—cruel; *yat*—because; *dūrāt*—from a distance; *vana*—of forest flowers; *mālīka*—of the garland; *parimalaḥ*—possessing the pleasant fragrance; *api*—although; *adya*—today; *api*—even; *na*—not; *asādyate*—is found.

(Consoled by Lalitā, Rādhā enters).

Rādhā: (griefstricken) Stopped by some obstacle could My friend not go to Him? Did Kṛṣṇa not believe her words? Alas! Alas! Fate is cruel to Me. Even from far away I cannot smell the fragrance of Kṛṣṇa's forest garland.

Text 25

Viśākhā: (*puro 'nusṛtya. sanskr̥tena*)

namrī-kṛtya śiro muhus taru-vṛtām ālokate vartanīm
utthāya kṣaṇam āsanāt punar aho niṣīdaty asau
dvitrāṇy etya padāni vīkṣya lalitām bhūyaḥ parāvartate
paśyāgre tava saṅgamotsukatayā rādhā pariklāmyati

puraḥ—in the presence; *anusṛtya*—approaching; *namrī-kṛtya*—offering obeisances; *śiraḥ*—head; *muhuḥ*—constantly; *taru*—by a tree; *vṛtām*—covered; *ālokate*—sees; *vartanīm*—path; *utthāya*—having risen; *kṣaṇam*—for a moment; *āsanāt*—from the seat; *punaḥ*—again; *ahaḥ*—O; *bhrāntā*—perplexed; *niṣīdati*—sitting; *asau*—she; *dvitrāṇi*—two or three; —having walked; *padāni*—steps; *vīkṣya*—having seen; *lalitām*—Lalitā; *bhūyaḥ*—exceedingly; *parāvartate*—turns around; *paśya*—just see; *agre*—in front; *tava*—your; *saṅgama*—for the association; *utsukatayā*—with eagerness; *rādhā*—Rādhā; *pariklāmyati*—has become devastated.

Viśākhā: (approaching, in Sanskrit) Look! Bowing Her head, again and again looking at the tree-shaded path, one moment standing up, and the next moment, frustrated and bewildered, sitting down, again and again taking two or three steps, seeing Lalitā, and then turning back, Rādhā, devastated by the desire to meet You, stands before You.

Text 26

Kṛṣṇaḥ:

vadana-dīpti-vidhūta-vidhūdayā
kumuda-dhāma-dhurā-madhura-smitā
nakha-jitoddur iyaṁ harinekṣaṇā
tṛṇayati kṣaṇadā-mukha-mādhurīm

vadana—of the face; *dīpti*—splendor; *vidhūta*—destroyed; *vidhu*—of the moon; *udayā*—the rising; *kumuda*—of red lotus flowers (or white water lilies, or of camphor); *dhāma*—of the abode; *dhurā*—multitudes; *madhura*—charming and sweet; *smitā*—smile; *nakha*—by her nails; *jita*—conquered; *udduḥ*—the stars; *iyam*—she; *hariṇa*—as beautiful as those of a deer; *ikṣaṇā*—eyes; *tṛṇayati*—considers as insignificant as a blade of grass; *kṣaṇadā-mukha*—the first part of the evening; *mādhurīm*—the charm.

Kṛṣṇa: The luster of Her face eclipsing the moon, Her smile sweet like a lotus-filled lake, Her nails defeating the stars, and Her eyes like the doe, She makes the beauty of early evening seem important like a single blade of grass.

Text 27

Rādhikā: (sakātaryam. saṁskṛtena)

dṛḡ-bhaṅgīnām kim u parimalaiḥ preyaśibhir preyaśibhir niruddhaḥ
kim vā svairī mayi vihitavān uddhatāyām upekṣām
hā cāndrībhir dyutibhir abhito grasyamāṇe 'pi loke
prāpto nāyaṁ yadi ha latikā-mandire nanda-sūnuḥ

sa—with; *kātaryam*—dejection; *saṁskṛtena*—in Sanskrit; *dṛḡ*—of the eyes; *bhaṅgīnām*—of sidelong glances; *kim u*—why indeed; *parimalaiḥ*—by the fragrance; *preyaśibhiḥ*—by the beloved gopīs; *niruddhaḥ*—restrained; *kim vā*—and why?; *svairī*—independent; *mayi*—towards me; *vihitavān*—performed; *uddhata*—intense; *ayam*—this; *upekṣām*—rejection; *hā*—O; *cāndrībhiḥ*—of the moon; *dyutibhiḥ*—by the shining; *abhitaḥ*—completely; *grasyamāṇe*—being swallowed; *api*—although; *loke*—the universe; *prāptaḥ*—attained; *na*—not; *ayam*—this; *yadi*—if; *ha*—O; *latikā*—of creepers; *mandire*—in the cottage; *nanda*—of Nanda Maharāja; *sūnuḥ*—the son (Kṛṣṇa),

Rādhikā: (dejected, in Sanskrit) Do other girls stop Him with the fragrance of their crooked glances? Is He averse to Me? Why, now that the whole world is swallowed by splendid moonlight, does Kṛṣṇa not come to this cottage of flowering vines?

Text 28 (a)

Kṛṣṇaḥ: (puro 'nusṛtya). aho, sādhiyan prasādaḥ paurṇamāsyāḥ, yad iyam āmodayati kaumudī.

Rādhikā: (camatkṛtim abhinīya. svagatam). hum, etti-a bhā-a-dhe-āṇam bhā-aṇam saṁvutto esa jaṇo. (iti vaivaśyam ālambate).

puraḥ—the presence; *anusṛtya*—having approached; *ahaḥ*—O; *sādhiyān*—superexcellent; *prasādaḥ*—mercy; *paurṇamāsyāḥ*—of Paurṇamāsī; *yat*—because; *iyam*—this; *āmodayati*—delighting; *kaumudī*—moonlight; *camatkṛtim*—wonder; *abhinīya*—attaining; *svagatam*—aside; *hum*—O; *etti-a*—of this extent; *bhā-a*—good fortune; *dhe-āṇam*—of those who are granting; *bhā-aṇam*—receptacle; *saṁvuttaḥ*—arrived; *esa*—this; *jaṇaḥ*—person; *iti*—thus; *vaivaśyam*—loss of composure; *ālambate*—attains.

Kṛṣṇa: (approaches Rādhā) It is Paurṇamāsī's great mercy that this moonlight shines so pleasantly.

Rādhikā: (full of wonder, She says to Herself) Ah, this is the most glorious person! (Rādhā is overwhelmed.)

Text 28 (b)

Viśākhā: (saṅskṛtena)

*aho dhanyā gopyaḥ kalita-nava-narmoktibhir alam
vilāsair ānandam dadhati madhurair yā madhubhidaḥ
dhig astu svam bhāgyam mama yad iha rādhā priya-sakhī
puras tasmin prāpte nibiḍa-jaḍimāṅgī viluṭhati*

saṅskṛtena—in Sanskrit; *ahaḥ*—O; *dhanyaḥ*—fortunate; *gopyaḥ*—gopīs; *kalita*—spoken; *nava*—novel; *narma*—joking; *uktibhiḥ*—with words; *alam*—enough!; *vilāsaiḥ*—with pastimes; *ānandam*—bliss; *dadhati*—places; *madhuraiḥ*—charming; *yā*—who; *madhu*—of the Madhu demon; *bhidaḥ*—of the killer (Kṛṣṇa); *dhik*—fie; *astu*—may be; *svam*—own; *bhāgyam*—destiny; *mama*—my; *yad*—which; *iha*—here; *rādhā*—Rādhā; *priya*—dear; *sakhī*—friend; *puraḥ*—in the presence; *tasmin*—in this; *prāpte*—attained; *nibiḍa*—intense; *jaḍima*—the state of being stunned; *āṅgī*—body; *viluṭhati*—rolling about (on the ground).

Viśākhā: With sweet pastimes and new jokes the fortunate gopīs delight Kṛṣṇa. But my own good fortune is pathetic and worthless, for in my presence my dear friend Rādhā, her every limb stunned, rolls about on the ground.

Text 29 (a)

Lalitā: a-i lajjālu-e rāhi-e, aggado eso de māṇasa-haṁsa-haro ṇā-aro. tā mā kkhu sajjhasena vimhalā hohi. jam pagabhadā jeva ajja kajja-sāhinī.

a-i—O; lajjālu-e—shy; rāhi-e—O Rādhā; aggadaḥ—in the presence; esaḥ—He; de—of you; māṇasa—of the mind; haṁsa—the swan; haraḥ—enchanting; ṇa-araḥ—handsome young man; tā—therefore; mā—don't; kkhu—indeed; sajjhasena—with fear; vimhalā—agitated; hohi—become; jam—because; pagabbhadā—courage; jeva—indeed; ajja—at this moment; kajja-sāhinī—will fulfill your desires.

Lalitā: Shy Rādhā, a lover more charming than the swans in the Mānasa Lake stands before You. Don't be paralyzed by fear. Now boldness will fulfill Your desires.

Text 29 (b)

(iti rādhikām balād ivākṛṣya kṛṣṇāntikam āsādyā ca. saṁskṛtena).

*vidūrād ālokya prabalatara-tṛṣṇā-taralitaḥ
sakhī-ceto-haṁsas tava vadana-padme nipatitaḥ
bhramad-bhrū-pāsābhyām kitava tam abadhnād iha bhavān
kim asmāsu nyāyyā vyavasitir iyaṁ te visadṛśī*

iti—thus; rādhikām—Rādhā; balāt—forcibly; iva—as it were; akṛṣya—dragging; kṛṣṇa—of Kṛṣṇa; antikam—to the vicinity; āsādyā—attaining; ca—and; saṁskṛtena—in Sanskrit; vidūrat—from a great distance; ālokya—having seen; prabala-tara—very strong; tṛṣṇā—thirst; taralitaḥ—trembling; sakhī—of the friend; cetaḥ—of the mind; haṁsaḥ—swan; tava—your; vadana—of the face; padme—in the lotus flower; nipatitaḥ—fallen; bhramat—moving; bhrū—of the eyebrows; pāsābhyām—by the two nets; kitava—O cheat; tam—that; abadhnāt—bound; iha—here; bhavān—You; kim—whether?; asmāsu—towards us; nyāyyā—method; vyavasitiḥ—resolution; iyaṁ—this; te—your; visadṛśī—contrary.

(Dragging Rādhā, as if by force, to Kṛṣṇa, she says in Sanskrit). Seeing Your from afar, the swan of my friend's heart fell into the lotus flower of Your face and became trapped in the net of Your moving eyebrows. Thief, why do You tease us in this way?

Text 30 (a)

Kṛṣṇaḥ: (smitvā) lalite, mad-vidhā nābalārtha-hāriṇo bhavanti.

Viśākhā: dhammi-a, saccam saccam. bhaddakāli-tīttha-kalambo jjeva atta pamāṇam.

smitvā—smiling; *lalite*—O Lalitā; *mat-vidhā*—like me; *na*—not; *abala*—of the weak women; *artha*—wealth; *hariṇaḥ*—stealing away; *bhavanti*—are; *dhammi-a*—O pious boy; *saccam saccam*—this is true, this is true; *bhaddakāli*—Bhadrakali; *tīttha*—at the holy place; *kalambaḥ*—kadamba tree; *jjeva*—certainly; *atta*—here; *pamāṇam*—authority or witness.

Kṛṣṇa: (smiling) Lalitā, persons like Me do not rob from women.

Viśākhā: Saint, it is true. True. The kadamba tree here at Bhadrakāli-tīrtha bears witness it is true.

Text 30 (b)

Kṛṣṇaḥ: sakhi lalite, mad-ṣuddhau katham vaḥ pratītiḥ.

Lalitā: cha-illa-parikkhā-vihāṇeṇa.

Kṛṣṇaḥ: vāme, kāmam kathyatām parīkṣa. mama bhrājiṣṇur ayam kīrti-śubhrāṁśur na mṛṣā kalaṅkī-kartum śakyate.

sakhi—O friend; *lalite*—O Lalitā; *mat*—My; *ṣuddhau*—in the purity; *katham*—how is it?; *vaḥ*—of you; *pratītiḥ*—trust; *cha-illa*—expert; *parikkhā*—trial; *viḥāṇeṇa*—by performance; *vāme*—O contrary girl; *kāmam*—as you wish; *kathyatām*—may be spoken; *parīkṣa*—trial; *mama*—My; *bhrājiṣṇuḥ*—brilliant; *ayam*—this; *kīrti*—of the good reputation; *śubhra*—spotless; *āṁsuḥ*—beam of light; *na*—not; *mṛṣā*—falsely; *kalaṅkī-kartum*—to be stained with disgrace; *śakyate*—is able.

Kṛṣṇa: Friend, what will make you think I am so pure and saintly?

Lalitā: We will test You with a trial-by-ordeal.

Kṛṣṇa: Crooked girl, say what this ordeal will be. The glory of My good reputation will never be disgraced.

Text 30 (c)

Lalitā: (sanskṛtena)

*tvam unnaddhe rādhā-stana-kanaka-kumbhāntara-milat-
tanūjālī-kāloraga-yuvati-mūrdha-praṇayini
yadi kṣobhonmuktaḥ kalayasi karam nāyaka-maṇau
tatas te dhvastāṅkaḥ pracarati yaśo-maṇḍala-śaśī*

sanskṛtena—in Sanskrit; *tvam*—you; *unnadhe*—bound; *rādhā*—of Rādhā; *stana*—of the breasts; *kanaka*—golden; *kumbha*—pots; *antara*—within; *milat*—meeting; *tanū-ja*—produced from the body; *ali*—multitude; *kāla*—black; *uraga*—serpent; *yuvati*—young girl; *mūrdha*—head; *praṇayini*—intimate; *yadi*—if; *kṣobha*—from harm; *unmuktaḥ*—free; *kalayasi*—You place; *karam*—band; *nāyaka-maṇau*—on the most prominent jewel; *tataḥ*—then; *te*—Your; *dhvasta-aṅkaḥ*—free from any; *pracarati*—is manifest; *yaśaḥ*—of the honor; *maṇḍala*—round; *śaśī*—moon.

Lalitā: (in Sanskrit) A young, black, female snake that is the line of black hairs emerges from Rādhā's golden-waterpot breasts. If You can place Your hand on that great jewel of that snake's head, and remain unhurt, then the moon of Your good reputation will shine without any touch of disgrace.

Text 31 (a)

*Kṛṣṇaḥ: (kṛtrimam trāsam abhinīya). hanta niṣṭhure, nāmnaiva lalitāsi. yad
alpīyasi tāvad-arthe garīyasīm sarpa-ghaṭākhyam parīkṣām-upakṣipasi.*

kṛtrimam—artificial; *trāsam*—fear; *abhinīya*—having brought; *hanta*—O; *niṣṭhure*—cruel girl; *nāmna*—by name; *eva*—indeed; *lalitā*—Lalitā (playful); *asi*—you are; *yat*—because; *alpīyasi*—in something very insignificant; *tāvat-arthe*—on that account; *garīyasīm*—very severe; *sarpa*—containing a serpent; *ghaṭa*—pitcher; *akhyām*—known; *parīkṣam*—trial-ordeal; *upakṣipasi*—you prescribe.

Kṛṣṇa: (pretending to be afraid) Cruel girl, you are called Lalitā, which means playful and charming, but for a very slight crime you propose the very heavy test of touching snake in a waterpot.

Text 31 (b)

*Rādhikā: (sapraṇayersyam). lalide, citṭha citṭha. (iti sa-bhrū-bhaṅgam
avalokyate).*

Lalitā: visāhe ṇaṭṭha-ghaṇuddesa-kāriṇīm mam kīsa tajjati rāhi-ā.

Viśākhā: lalide imā-e hi-a-aṭṭhidam ā-ūdam ma-e jāṇī-adi.

Lalitā: tam kadhe-i. suṇissam.

sa—with; *praṇaya*—affection; *irṣyam*—malice; *lalide*—O Lalitā; *ciṭṭha ciṭṭha*—stay, stay; *iti*—thus; sa—with; *bhrū*—of the eyebrows; *bhaṅgam*—knitting; *avalokate*—glances; *viśahe*—O Viśākhā; *ṇatṭha*—destroyed; *ghaṇ*—cloud; *uddesa*—indication; *kārinīm*—performer; *mam*—me; *kīsa*—why?; *tajjati*—critizes; *rāhi-a*—Rādhā; *lalide*—Lalitā; *imā-e*—of her; *hi-a-a*—in the heart; *ṭṭhidam*—situated; *a-ūdam*—desire; *ma-e*—by me; *jāñī-adi*—is undertood; *tam*—that; *kadhe-i*—please relate; *suṇissam*—I shall listen.

Rādhikā: (affectionately angry) Lalitā, stop, stop! (Knitting her eyebrows, Rādhā stares at Lalitā.)

Lalitā: Viśākhā, I am driving away the dark cloud that troubles Her. Why does Rādhā rebuke me?

Viśākhā: Lalitā, I know the desire hidden in Her heart.

Lalitā: Tell it, and I will listen.

Text 31 (c)

Viśākhā: (*sanskṛtena āśritya*)

*spr̥śantam yo meghān agham anagha-karmā tam avadhī-
dviṣa-jvālā-jālonmada-mada-mayat-kāliyam ahim
akārṣid gopendra-druham ajagaram divya-puruṣam
bhujāṅgācāryo 'smin kim iva ghaṭate yan naga-ghaṭaḥ*

sanskṛtena—speaking in Sanskrit; *spr̥śantam*—touching; *meghān*—clouds; *agham*—Aghasura; *anagha*—pure, and never to be frustrated; *karmā*—deeds; *tam*—him; *avadhī-dviṣa*—inimical; *jvālā*—of flames; *jāla*—with a network; *unmada*—furious; *mada*—pride; *mayat*—moving; *kāliyam*—Kalya; *ahim*—serpent; *akārṣit*—did; *gopa*—of the cowherd men; *indra*—the king (Nanda); *druham*—harming; *ajagaram*—snake; *divya*—celestial; *puruṣam*—person; *bhujāṅga*—of serpents (or of handsome young men); *ācāyaḥ*—teacher; *asmin*—to Him; *kim*—how is it possible?; *iva*—as it were; *ghaṭate*—to be affective; *yat*—which; *naga-ghaṭaḥ*—the trial where the accused touches a snake.

Viśākhā: (in Sanskrit) He easily killed Aghāsura, a snake that touched the clouds. He defeated the arrogant Kāliya snake, who spat flames of poison. The snake that attacked the gopa-king He turned into a demigod. Kṛṣṇa must be the spiritual master of the snakes. What is Your ordeal of a snake in a waterpot to Him?

Text 32 (a)

Lalitā: (vihasya) halā radhe, appaṇo pari-ara-rūva-e ṇa jāṇāsi māhappam imā-e, pekkha. tah hi.

vihasya—laughing; *halā*—O friend; *rādhe*—Rādhā; *appaṇaḥ*—of the self; *pari-ara*—of a follower; *rūvā e na*—who has the form; *ṇa*—not; *jāṇāsi*—you understand; *māhappam*—glory; *imā-e*—of her; *pekkha*—just see; *taha hi*—therefore it is said.

Lalitā: (laughs) Rādhā, you do not know the glory Your servant the snake.
Look.

Text 32 (b)

*avi garuḍassa sihā-maṇim uraga-vahū-gavva-hāri-virudassa
pahava-i sahi mohedum tuha ṇa-a-romā-alī-bhu-agī*

avi—even; *garuḍassa*—of Garuḍa; *sihā-maṇim*—crest jewel; *uraga*—of the serpents; *vāhu*—of the wives; *gavva*—pride; *hāri*—removing; *virudassa*—whose call; *pahava-i*—is able; *sahi*—O friend; *mohedum*—to stunn; *tuha*—your; *ṇa-a*—new; *romā-alī*—line of hairs; *bhu-agī*—female serpent.

Friend, the snake of Your line of hairs has the power to bewilder and frustrate even the person who stays like a jewel on the head of Garuḍa, the bird whose calls take away the pride of the snakes' wives.

Note: Kṛṣṇa is the person who stays like a jewel on Garuḍa's head.

Text 33 (a)

Rādhikā: (sapraṇaya-roṣam) a-i dhiṭṭhe lalide, ettha āṇavi-a maṁ viḍambesi. tā gadu-a buddhi-āṇam go-iṇam viṇnavissam (iti gantum icchati).

Lalitā: a-i muddhe. ṇam sāhum coram vā jāṇi-a jāhi. (iti paṭāñcalam ādadāti).

sa—with; *praṇaya*—affection; *roṣam*—anger; *a-i*—O; *dhiṭṭhe*—audacious; *lalide*—O Lalitā; *ettha*—here; *āṇavi-a*—having brought; *maṁ*—me; *viḍambesi*—you are mocking; *tā*—that; *gadu-a*—having gone; *buddhi-āṇam*—elderly; *go-iṇam*—of the gopīs; *viṇnavissam*—I shall inform; *iti*—thus; *gantum*—to go; *icchati*—desires; *a-i*—O; *muddhe*—bewildered girl; *ṇam*—this; *sāhum*—pious; *coram*—dishonest; *vā*—

or; *jāni-a*—having known; *jāhi*—you go; *iti*—thus; *paṭa*—of the garment; *añcalam*—the corner; *ādadāti*—takes.

Rādhikā: (affectionately angry) Arrogant Lalitā, first you bring me here, and then you mock me. I will go to Vṛndāvana and tell the elderly gopīs about you.

Lalitā: Bewildered girl, first determine whether my actions are good or bad. Then go.

Text 33 (b)

Kṛṣṇaḥ: caṇḍi lalite, yad yato durāgrahān na viśrāntāsi, tataḥ karavāṇi. (iti rādhām anusarpati).

Lalitā: (vilokya) cha-illa, citṭha citṭha. viṇṇadam viṇṇadam.

caṇḍi—cruel; *lalite*—O Lalita; *yat*—which; *yataḥ*—because; *durāgrahāt*—wicked obstinacy; *na*—not; *viśranta*—stopped; *asi*—you are; *tataḥ*—therefore; *karavāṇi*—I should undergo; *parīkṣam*—the trial-by-ordeal; *iti*—thus; *rādhām*—Rādhā; *anudarpati*—approaches; *vilokya*—observing; *cha-illa*—O clever one; *citṭha citṭha*—stop, stop; *viṇṇadam viṇṇadam*—it is understood, it is understood.

Kṛṣṇa: Cruel Lalitā, because you will not give up this wicked idea, I accept this trial-by-ordeal. (He approaches Rādhā).

Lalitā: (observing Kṛṣṇa). Clever Kṛṣṇa, stop! Stop! I accept Your innocence. I accept it.

Text 33 (c)

(iti sanskr̥tena)

*prārabdhe purataḥ parīkṣaṇa-vidhau trāsānuviddhasya te
khinno 'yaṁ kara-pallavas tara-latām kampodgamaiḥ puṣpayati
romāñcam śikhi-piccha-cūḍa-nibiḍam mūrtiś ca dhatte tato
jñātas tvaṁ nanu paśyato hara-purī-sāmrājya-dhaureyakah*

iti—thus; *sanskr̥tena*—in Sanskrit; *prārabdhe*—in the previous activity; *purataḥ*—previously; *parīkṣaṇa*—of trial; *vidhau*—in the activity; *trāsa*—fear; *anuviddhasya*—pierced; *te*—of You; *khinnah*—distressed; *ayam*—this; *kara*—of trembling; *kam-a*—of shaking; *udgamaiḥ*—standing upright of hairs of the body; *śikhi*—peacock; *piccha*—feather; *cūḍa*—crest; *nibiḍam*—thick; *mūrtiḥ*—form; *ca*—and; *dhatte*—is it no so?; *paśyataḥ*—before the eyes; *hara*—stealing; *purī*—of the city; *sāmrājya*—dominion; *dhaureyakah*—abundance.

Kṛṣṇa, when this trial-by ordeal began You were wounded by fear, and the blossoming twig of Your hand trembled. Then the hairs on Your body stood up like the peacock feathers in Your crown. Look, in this way I know that You must be the king who rules the city of thieves.

Text 34 (a)

Kṛṣṇaḥ: (*saṅkucan namrī-bhūya*). *hanta, dhī-gauravam gaurīṇam yad aham eva caurī-kṛto 'smi*.

Lalitā: *cha-illa, ditṭhi-a appaṇo muheṇa aṅgīkidam*.

Kṛṣṇaḥ: *sakhi, sauhṛdenopadiśyatām me śreyasaḥ panthāḥ*.

saṅkucan—shrinking; *namrī*—bowing His head; *hanta*—O; *dhī*—of the intelligence; *gauravam*—the significance; *gaurīṇam*—of the fair complexioned gopīs; *yat*—because; *aham*—I; *eva*—indeed; *caurī-kṛtaḥ asmi*—I am a thief; *cha-illa*—O clever boy; *ditṭhi-a*—by good fortune; *appaṇaḥ*—of the self; *muheṇa*—by the mouth; *aṅgī-kidam*—accepted; *sakhi*—O friend; *sauhṛdena*—by friendship; *upadiśyatām*—may be instructed; *me*—My; *śreyasaḥ*—best; *panthāḥ*—path; *yena*—by which; *aham*—I; *aparādhī*—of being an offender; *bhavam*—the state; *na*—not; *vrajāmi*—I attain.

Kṛṣṇa: (pulling back, He bows His head) Alas, the great intelligence of the fair gopīs proves that I am a thief.

Lalitā: Clever boy, You admit it with Your own mouth.

Kṛṣṇaḥ: Friend, out of friendship for Me, please show Me the right path, so I will be an offender no longer.

Text 34 (b)

Lalitā: (*sanskṛtena āśritya*).

*gatānām rādhāyāḥ stana-giri-taṭe yogam abhito
vivikte muktānām tvam iha taralī-bhūya tarasā
viśuddhānām madhye praviśa saraṇārthī sahrdayā
bhajante sād-guṇyād api pṛthula-doṣam hi puruṣam*

sanskṛtena āśritya—speaking in Sanskrit; *gatānām*—gone; *rādhāyāḥ*—of Rādhā; *stana*—of the breasts; *giri*—of the mountains; *taṭe*—on the slope; *yogam*—yoga (or meeting); *abhitaḥ*—completely; *vivikte*—in solitude; *muktānām*—of the liberated (or of the pearls); *tvam*—You; *iha*—here; *taralī-bhūya*—having trembled (or

having become the central jewel on the necklace); *tarasā*—quickly; *viśuddhānām*—of the pure; *madhye*—in the midst; *praviśa*—please enter; *sarana*—for shelter; *arthi*—begging; *sahṛdayaḥ*—saintly persons; *bhajante*—worship; *sād-guṇyāt*—because of saintly qualities; *api*—even; *pṛthula*—great; *doṣam*—faults (or arm); *hi*—certainly; *puruṣam*—person.

Lalitā: (in Sanskrit) You should approach the great and pure liberated souls who in secluded places have climbed the mountain of perfection in yoga. Then, trembling, You should beg shelter from them. Because they are very kind and virtuous, they will help even a sinner,

This ambiguous verse may also be translated:

"You should become the central jewel on the splendid pearl-necklace decorating the solitary slopes of the mountains of Śrī Rādhā's breasts. You should approach those pearls and beg for shelter. Those saintly pearls will certainly accept You, the mighty-armed Supreme Personality of Godhead."

Text 35 (a)

Kṛṣṇaḥ: sakhi sādḥūpadiṣṭam tvayā. (iti sānandam upaśṛtya pānau rādhām dadhāti).

Rādhikā: (sagadgadam) sundara, ajuttam tujjha edam. (iti paṇim ācchidya śākhinām tirodadhāti).

Kṛṣṇaḥ: (Rādhām apreksya. saśaṅkam). hanta sakhyau, kva vām priya-sakhī.

sakhi—O friend; *sādhu*—well; *upadiṣṭam*—instructed; *tvayā*—by you; *iti*—thus; *sa*—with; *anandam*—bliss; *upaśṛtya*—approaching; *pānau*—the two hands; *rādhām*—Rādhā; *dadhāti*—places; *sa*—with; *gadgadam*—words choked up; *sundara*—O beautiful boy; *ajuttam*—improper; *tujjha*—Your; *edam*—this; *iti*—thus; *paṇim*—the hand; *ācchidya*—removing; *śākhinām*—of the trees; *tirodadhāti*—hides; *rādhām*—Rādhā; *apreksya*—observing; *sa*—with; *śaṅkam*—alarm; *hanta*—O; *sakhyau*—friends; *kva*—where?; *vām*—your; *priya*—dear; *sakhī*—friend.

Kṛṣṇa: Friend, what you teach is right.
(Blissful, He approaches Rādhā, and places His hand upon Her).

Rādhikā: (with a faltering voice). Handsome one, this is not right. (Rādhā removes Kṛṣṇa's hand and then disappears into the trees.)

Kṛṣṇa: (Observing Rādhā's departure, Kṛṣṇa becomes alarmed.) Friends, where did your dear friend go?

Text 35 (b)

Ubhe: mohana, nirūvi-a bhaṇissamha. (iti śākhi-prṣṭham āsādyā). halā rāhi. ṇamma-sīlam kaṇham parihasidum laddho osaro. tā kkhaṇam sāvahitthā ho-i.

ubhe—both; *mohana*—O charming boy; *nirūvi-a*—having discovered; *bhaṇissamha*—we shall relate; *iti*—thus; *śākhi*—of the friend; *rāhi*—O Rādhā; *ṇamma*—joking; *śīlam*—nature; *kaṇham*—Kṛṣṇa; *parihasidum*—to make a joke; *laddhaḥ*—attained; *osaraḥ*—opportunity; *tā*—that; *kkhaṇam*—moment; *sāvahitthā*—with pretense; *ho-i*—please become.

Lalitā and Viśākhā: Charming one when we find her, we will tell You. (They approach Rādhā from behind). Friend Rādhā, now is the chance to tease this playful joker Kṛṣṇa. For a moment hide what You really feel.

Text 35 (c)

Rādhikā: (savyājam bhruvau vibhujya). lalide, parihasidum ti kim bhaṇāsi. jam īrisam sāhasam ṇa kkhu mādisī-e juttam. tā patthidamhi.

sa—with; *vyājam*—with cunning; *bhruvau*—eyebrow; *vibhujya*—bending; *lalide*—O Lalitā; *parihasidum*—to joke; *ti*—thus; *kim*—how?; *bhaṇāsi*—you speak; *jam*—which; *īrisam*—like this; *sāhanam*—bold reckless act; *ṇa*—not; *kkhu*—indeed; *mādisī-e*—by one like me; *juttam*—proper; *tā*—there; *patthidamhi*—I have left.

Rādhikā: (cunningly moving her eyebrows) Lalitā, why do you say I should tease Him? It is not right for a person like Me to mistreat anyone. I will leave here at once.

Text 35 (d)

Lalitā: (kṛṣṇam abhyupetya). candāṇaṇa. amha-pi-a-sahī kim vi viṇṇavidu-kāmāvi bhā-edi.

Kṛṣṇaḥ: sakhi, na khalv atra vaśa-vartini jane bhītir avakāśam labhate. tan nikāmam ājñāpayatu.

kṛṣṇam—Kṛṣṇa; *abhyupetya*—approaching; *candāṇaṇa*—O moon-faced boy; *amha*—our; *pi-a*—dear; *sahī*—friend; *kim vi*—something; *viṇṇavidu*—to say;

kāmāvi—although she desires; *bhā-edi*—she is afraid; *sakhi*—O friend; *na*—not; *khalu*—indeed; *atra*—here; *vaśa-vartini*—submissive and obedient; *jane*—towards a person; *bhītiḥ*—fear; *avakāśam*—opportunity; *labhate*—attains; *tat*—that; *nikāmam*—according to desire; *ājñāpayatu*—may she command.

Lalitā: (approaches Kṛṣṇa). O boy with a face like the moon, although She yearns to speak with You, our friend is afraid.

Kṛṣṇa: Friend, there is no need to fear a submissive servant. She may order Me as She likes.

Text 35 (e)

Lalitā: (sanskṛtam āśritya).

*cetas tāmyati me bhayormibhir alam pāṇi-dvayam kampate
kaṇṭhaḥ sajjati hanta ghūrṇati śiraḥ svidyanti gātrāṇy api
goṣṭhākhaṇḍala caṇḍa-sāhasa-vidhau tenāsmi nāham kṣamā
yad dūrāt abhisārīto niśi bhavān etan mama kṣāmyatu*

cetaḥ—mind; *tāmyati*—is perplexed; *me*—my; *bhaya*—of fear; *urmibhiḥ*—with waves; *alam*—greatly; *pāṇi*—hands; *dvayam*—two; *kampate*—tremble; *kaṇṭhaḥ*—throat; *sajjati*—is choked up; *hanta*—O; *ghūrṇati*—spins; *śiraḥ*—head; *svidyanti*—perspire; *gātrāṇi*—limbs; *api*—even; *goṣṭhā*—of the land of cows (Vraja); *akhaṇḍala*—O monarch; *caṇḍa*—cruel; *sāhasa*—reckless; *vidhau*—deed; *tena*—by that; *asmi*—I am; *na*—not; *aham*—I; *kṣamā*—able; *yat*—which; *dūrāt*—from a great distance; *abhisārītaḥ*—who has arrived at the place of rendezvous; *niśi*—at night; *bhavān*—You; *etat*—that; *mama*—of me; *kṣāmyatu*—may forgive.

Lalitā: My heart is tossed by waves of fear. My hands tremble. My throat is choked. My head spins. O prince of Vraja, I have no power to do great deeds. From far away You have come here at night. Please forgive me.

Text 16 (a)

*Kṛṣṇaḥ: (svagatam) na jāne narmato dharmato vāyam girām garimā.
Rādhikā: (kiñcid āvirbhūya). sahi tūṇnam patthāvehi nam. jāva kovi na pekkhadi.
Kṛṣṇaḥ: (sakhedam ātmagatam) capala-premaṇo hi bālā-ramanyah. tat kim
ivāsambhāvyam nāma.*

svagatam—aside; *na*—not; *jāne*—I understand; *narmataḥ*—from joking; *dharmataḥ*—from religious principles; *va*—or; *ayam*—this; *girām*—of the words;

garimā—significance; *kincit*—somewhat; *āvirbhūya*—becoming visible; *sahi*—O friend; *tūṇṇam*—quickly; *patthāvehi*—please send away; *nam*—Him; *jāva*—to which extent; *kovi*—someone; *na*—not; *pekkhadi*—sees; *sa*—with; *khedam*—unhappiness; *ātmagatam*—aside; *capala*—flickering; *premaṇaḥ*—love; *hi*—indeed; *bālā-ramaṇyaḥ*—young girls; *tat*—that; *kim*—what?; *ivā*—like; *asambhāvyam*—impossible; *nāma*—certainly.

Kṛṣṇa: (aside) I don't know whether she is joking or showing good manners.

Rādhikā: (Becoming partly visible) Friend, quickly send Him away. No one should see me.

Kṛṣṇa: (Unhappily says to Himself) Girls are very fickle in love. What is not possible for them?

Text 36 (b)

(*prakāśam*).

*tvayāhūtaḥ pārśve praṇaya-nikurambeṇa rabhasād
asiddhārtho rādhe bhavitum iha yuktaḥ katham aham
śriyākṛṣṭaḥ kṛṣṇāyasa-maṇir ayas-kānta-śilayā
sphuṭam tām asprṣtvā bhajati kim adūre sthagitatām*

prakāśam—openly; *tvaya*—by you; *ahūtaḥ*—called; *pārśve*—nearby; *praṇaya*—love; *nikurambeṇa*—with an abundance; *rabhasāt*—with great zeal; *asiddha*—not completed; *arthah*—goal; *rādhe*—O Rādhā; *bhavitum*—to be; *iha*—here; *yuktaḥ*—proper; *katham*—how is it? *aham*—I; *sriya*—by the opulence; *akṛṣṭaḥ*—attracted; *kṛṣṇāyasa-maṇiḥ*—iron; *ayas-kānta*—of the magnet; *śilayā*—by the stone; *sphuṭam*—clearly; *tām*—her; *asprṣtvā*—not touching; *bhajati*—attains; *kim*—why?; *adūre*—not far away; *sthagitatām*—the state of being concealed.

(openly) With passionate love You called Me to Your side. O Rādhā, is it right to leave My desire unfulfilled? As iron is drawn to a magnet, so I am drawn to You. I did not even touch You. Why did You run away and hide?

Text 37 (a)

*Lalitā: go-ulānanda, rāhi-am kīsa uvālahesi. ṇaṃ dhamma-hada-am cce-a uvālahā,
jo kkhu hadāso doṇaṃ nibbhrarāṇurattāṇaṃ antare paḍibandhī-hodi.*

go-ulānanda—O bliss of Gokula; *rāhi-am*—Rādhā; *kīsa*—why?; *uvālahesi*—do you criticise; *ṇaṃ*—indeed; *dhamma*—of religion; *hada-am*—transgression; *cce-a*—

indeed; *uvālaḥa*—You should criticise; *jaḥ*—which; *kkhu*—indeed; *hadāsaḥ*—bereft of hope; *doṇam*—of the two; *ṇibhaḥ*—greatly; *anurattanam*—affectionate; *antare*—within; *paḍibandhī hodi*—become an obstacle.

Lalitā: Bliss of Gokula, why do You blame Rādhā? You should blame Your own sin. That sin is no an obstacle to stop You two from becoming lovers.

Text 37 (b)

Kṛṣṇaḥ: paśya paśya.

*sakhi nirbharam anuraktāḥ
praṇayinam anuyānti dharmam api hitvā
iyam ati-rāgā prācī
cumbati vidhum indra-nāthāpi*

paśya paśya—look, look; *sakhi*—O friend; *nirbharam*—greatly; *anuraktāḥ*—affectionate; *praṇayinam*—to the beloved; *anuyānti*—goes; *dharmam*—morality; *api*—even; *hitvā*—having abandoned; *iyam*—this; *ati*—great; *rāgā*—love; *prācī*—facing; *cumbati*—kisses; *vidhum*—Candra (the deity of the moon), (also a name of Lord Viṣṇu); *indra-nātha*—Tara, the wife of Brhaspati, the priest of Indra (or a woman with a powerful or opulent husband); *api*—even.

Kṛṣṇa: Look! Look! Friend, leaving morality behind, they who love passionately run to their beloved. Passionately in love, Indra's wife kissed the demigod Candra.

Note: Ambiguous, this verse may also be translated:

"Look! Look! Friend, leaving morality behind, they who love passionately run to their beloved. Passionately in love, even a king's wife will kiss the Supreme Personality of Godhead."

Text 38 (a)

*Lalitā: tumhāṇam uttara-pa-uttare ko nāma pahavadi. tā ido vijayentu sāmī-pādā.
Rādhikā: (sākūtam anusṛtya). lalide, appaṇo muheṇa kiṁvi viṇṇavi-a ṇam
nivaṭṭhāva-issam.*

tumhānam—of you; *uttara-pa-uttare*—in the debate; *kaḥ*—what?; *nāma*—

indeed; *pahavadi*—is possible; *tā*—therefore; *idaḥ*—from this; *vijayentu*—should go; *sāmi*—of the Lord; *pādā*—feet; *sā*—with; *akūtam*—intention; *anusṛtya*—approaching; *lalide*—O Lalitā; *appanaḥ*—own; *muheṇa*—by the mouth; *kiṁvi*—something; *viṇṇavi-a*—having instructed; *ṇam*—this; *nivaṭṭhāva-issam*—I shall turn away.

Lalitā: Can You give an answer? O noble lady, You should leave this place.

Rādhikā: (deliberately approaching Lalitā). Lalitā, with My own mouth I will say something. Then I will go.

Text 38 (b)

(*iti lalitām avekṣya. sanskṛtena*).

*samantān me kīrtir mukharita-satī-maṇḍala-mukhā
kalaṇonmuktaṁ kulam avikala-śrīr api patiḥ
calac-cillī-līlā-jita-madana-dhanvoddhatir ayam
tad asminn ārambhe hṛdayam aphalaṁ viklavayati*

iti—thus; *lalitām*—Lalitā; *avekṣya*—glancing; *sanskṛtena*—in Sanskrit; *samantāt*—completely; *me*—my; *kīrtiḥ*—good reputation; *mukharita*—resounding; *satī*—of the pious gopīs; *maṇḍala*—of the community; *mukhā*—mouths; *kalaṇkena*—of any taint; *unmuktam*—free; *kulam*—family; *avikala*—entire; *śrīḥ*—beauty and opulence; *api*—although; *patiḥ*—master; *calat*—moving; *cillī*—of the eyebrows (compared to creepers); *līlā*—by the pastimes; *jita*—conquered; *madana*—cupid; *dhanva*—of the bow; *uddhatīḥ*—the pride; *ayam*—this; *tat*—that; *asmin*—in this; *ārambhe*—attempt; *hṛdayam*—heart; *aphalam*—fruitless; *viklavayati*—causes to become depressed.

(Glances at Lalitā). My glories always stay in the mouths of the circle of saintly ladies. My family is free from any impurity. My husband has all glory and opulence. Still, He whose restless eyebrows defeat even Kāmadeva's bow now brings sorrow to My worthless heart.

Text 39

Kṛṣṇaḥ: (rādhām nirūpya. socchvasam ātmagatam).

*dhāvantyāḥ śruti-śaṣkulī-parisaram saṅgād apāṅgād apāṅga-śriyo
dhatte hīraka-kunḍalaṁ marakatottaṁsa-dyutiṁ subhruvaḥ
vāg-antaḥ smita-bhāg vibhāti tad idaṁ sāṅke sakhī-śikṣayā*

vaimukhyam kila kṛtrimam vilasati klāntim mano mā sma gāḥ

rādhām—Rādhā; *nirūpya*—observing; *sa*—with; *ucchvasam*—a sigh; *ātmagatam*—aside; *dhāvantyāḥ*—moving; *śruti*—of the ears; *śaskulī*—the opening; *parisaram*—near; *saṅgāt*—from contact; *apāṅga*—of sidelong-glances; *śriyaḥ*—of the beauty; *dhatte*—places; *hīraka*—diamond; *kuṇḍalam*—earring; *marakata*—emerald; *uttamaṣa*—ornament; *dyutim*—luster; *subhruvaḥ*—of she who has beautiful eyebrows; *vāk*—words; *antaḥ*—within; *smita*—smile; *bhāk*—possessing; *vibhāti*—is brilliantly manifest; *tat*—therefore; *idam*—this; *śaṅke*—I suspect; *sakhī*—of the friend; *śikṣayā*—by the instruction; *vaimukhyam*—aversion; *kila*—indeed; *kṛtrimam*—artificial; *vilasati*—is manifested; *klāntim*—dejection; *manah*—O mind; *mā*—don't; *sma*—indeed; *gāḥ*—go.

Kṛṣṇa: (glancing at Rādhā, Kṛṣṇa sighs and says to Himself) Touched by Her restless sidelong glances, Rādhā's earrings are now dark like emeralds. Also, within the words of this girl with beautiful eyebrows a smile now glistens. O My heart, please do not be unhappy. I suspect Her rejection of Me is a pretense created by Her friend's advice.

Text 40 (a)

Lalitā: (kṛṣṇa-mukham ālokyā janāntikam). visāhe, iṅgidenā lakkhemi. unṇīdam imiṇā amhāṇam rahassam.

Viśākhā: adha im.

kṛṣṇa—Kṛṣṇa's; *mukham*—face; *ālokyā*—observed; *janāntikam*—whispering; *visāhe*—O Viśākhā; *iṅgidenā*—by the intention; *lakkhemi*—I am undertood; *unṇīdam*—discovered; *imiṇā*—by this; *amhāṇam*—our; *rahassam*—secret; *adha im*—this is certainly true.

Lalitā: (She looks at Kṛṣṇa's face and whispers to Viśākhā:) Viśākhā, by looking at Him I know that Kṛṣṇa has uncovered our secret.

Viśākhā: Yes, it is true.

Text 40 (b)

Kṛṣṇaḥ: (sasmitam) lalite, kṛtam atra vañcana-cāturī-prapañcena. nahi lūtayā prasāritās tantavo gandha-sindhurasya bandhāya prabhavanti.

Viśākhā: sahi rāhe, ṇippahalam vilambasi. jhatti kidatthī-kuṇa appaṇo pi-a-jaṇam.

sa—with; *smitam*—a smile; *lalite*—O Lalitā; *kṛtam*—useless; *atra*—here;

vañcana—at cheating; *cāturī*—expert; *prapañcena*—the manifestation; *nahi*—not at all; *lūtayā*—by a spider; *prasāritaḥ*—expanded; *tantavaḥ*—webs; *gandha-sindhurasya*—of a maddened elephant; *bandhāya*—for binding; *prabhavanti*—is able; *sahi*—O friend; *rāhe*—O Rādhā; *ṇipphalam*—fruitless; *vilambasi*—you are delaying; *jhatti*—immediately; *kidatthi-kuṇa*—please fulfill the desire; *appanaḥ*—of your own; *pi-a-jaṇam*—dear friend.

Kṛṣṇa: (smiles) Lalitā, you cannot trick Me with these words. A spider cannot weave a web that will catch an elephant.

Viśākhā: Friend Rādhā, Your teasing is now useless. At once fulfill Your beloved's desire.

Text 40 (c)

Kṛṣṇaḥ: (sānurāgam)

karṇa-dvandvam idam rutair iha kuhū-kaṇṭhasya kuṇṭhī-kṛtam
sadyaḥ komala-bhāratī-parimalenollāghaya slāghayā
niḥśaṅkam kila śitalī-kuru parīrambhena rambhoru me
gambhīra-smara-vahni-tāpa-laharī-pātrāṇi gātrāṇy api

karṇa—of ears; *dvandvam*—the pair; *idam*—this; *rutaiḥ*—with sounds; *iha*—here; *kuhūkaṇṭhasya*—of a cuckoo; *kuṇṭhī-kṛtam*—blunted; *sadyaḥ*—immediately; *komala*—gentle; *bhāratī*—of eloquent words; *parimalena*—with the fragrance; *ullāghaya*—please cure; *slāghayā*—with words of praise; *niḥśaṅkam*—fearlessly; *kila*—indeed; *śitalī-kuru*—make cool; *parīrambhena*—with an embrace; *rambhoru*—O beautiful Rādhā; *me*—My; *gambhīra*—deep; *smara*—of love; *vahni*—of the fires; *tāpa*—of the heat; *laharī*—of the waves; *pātrāṇi*—receptacles; *gātrāṇi*—limbs; *api*—even.

Kṛṣṇaḥ: (with passionate love) With the fragrance of sweet words please cure My ears deafened by the cuckoos' cooing. O girl with the beautiful thighs, with Your unhesitating embrace please cool My limbs now splashed by waves of the flames of passionate love.

Text 41 (a)

Viśākhā: sundara, esā bhaavadi lajjā rāhi-ā-rūveṇa uttiṇṇa. tā jāva ṇam cādū-
bandheṇa saṁmuhī kadu-a samapemha tāva bhavanteṇa somma-si-ala-vuttiṇā
hodavvam.

sundara—O handsome boy; *esā*—she; *bhaavadī*—of the demigodess; *lajjā*—shame; *jjevva*—certainly; *rāhi-ā*—of Rādhā; *rūveṇa*—in the form; *uttiṇṇa*—has descended; *tā*—therefore; *jāva*—as long as; *ṇam*—her; *cādū-bandheṇa*—with words of praise; *saṁmuḥi-kadu-a*—facing; *samappemha*—I offer; *tāva*—for that length of time; *bhavanteṇa*—by You; *somma*—gentle and noble; *sī-ala*—cool; *vuttiṇā*—with a disposition; *hodavyam*—should be done.

Viśākhā: Handsome one, assuming the form of Rādhā, the Goddess of Shyness has descended to this world. I will praise Her with sweet words. You please be cool and calm, like a perfect gentleman.

Text 41 (b)

Kṛṣṇaḥ: (sādaram)

*ayam atra nisarga-śītalah
sakhi rādhā-kucayor avasthitim
nava-kāñcana-kumbhayor aham
sphurat indīvara-dāmavad bhaje*

sa—with; *adaram*—reverence; *ayam*—this; *atra*—here; *nisarga*—by nature; *śītalah*—cool; *sakhi*—O friend; *rādhā*—of Rādhā; *kucayoḥ*—of the breasts; *avasthitim*—residence; *nava*—new; *kāñcana*—gold; *kumbhayoḥ*—pitchers; *aham*—I; *sphurat*—clearly; *indīvara*—of blue lotus flowers; *dāma*—a garland; *vat*—like; *bhaje*—I attain.

Kṛṣṇa: (respectful) By nature I am very cool and calm. Friend, now I will become like blue-lotus garland resting on the golden waterpots of Rādhā's breasts.

Text 42 (a)

(iti mandam mandam rādhām upasarpati).

Rādhikā: (kincid upasṛtya) sahi visāhe, suṭṭhu bhīdamhi. tā kimti mam uvekkhasi.

iti—thus; *mandam mandam*—slowly; *rādhām*—Rādhā; *upasarpati*—approaches; *kincit*—somewhat; *apasṛtya*—shrinking; *sahi*—O friend; *visāhe*—Viśākhā; *suṭṭhu*—clearly; *bhīdamhi*—I am afraid; *tā*—therefore; *kimti*—why?; *mam*—to me; *uvekkhasi*—do you abandon.

(Kṛṣṇa slowly approaches Rādhā.)

Rādhikā: (backing away) Friend Viśākhā, I am afraid. Why do you abandon Me?

Text 42 (b)

Lalitā: rāhe, esā visāheti vikkhīdā kadham̐ tumam̐ pacchādi-a rakkhidum̐ pahavadu, tā rakkhaṇa-kkhamam̐ ṇam̐ vaṇa-māli-am̐ jjeva bhajehi. jam̐ esā a-aḍida-silī-muhā dīsa-i.

rāhe—O Rādhā; *esā*—she; *visāheti*—as Viśākhā; *vikkhīdā*—celebrated; *kadham*—how; *tumam*—you; *pacchādi-a*—having concealed; *rakkhidum*—to protect; *pahavadu*—may be able; *tā*—therefore; *rakkhaṇa*—protection; *kkhamam*—competent; *ṇam*—this; *vaṇa*—of forest flowers; *māli-am*—garland; *jjeva*—surely; *bhajehi*—please take; *jam*—because; *esā*—this; *a-aḍida*—attracted; *silī-muhā*—bumble-bees; *dīsa-i*—seen.

Lalitā: Rādhā, her name is "Viśākhā". How can she protect You? Accept this garland. It will protect You. You can see it attracts all the black bees.

Note: The word "Viśākhā" may be interpreted to mean "without hands". Lalitā explains that because she is handless, Viśākhā cannot protect Rādhā.

Text 42 (c)

Rādhikā: (sapaṇaya-roṣam) a-i dummuhi lalide, siddhā cce-a tumha maṇorahā, tadhāvi ṇa nivuttāsi.

Viśākhā: halā rāhi, savvāṇam̐ go-ula-jaṇāṇam̐ abha-adāṇa-sattre dikkhido kaṇho. tā ido kim̐ ti bhā-esi.

sa—with; *paṇaya*—affection; *roṣam*—and anger; *a-i*—O; *dummuhi*—foul-mouthed; *lalide*—O Lalitā; *siddhā*—accomplished; *cee-a*—surely; *tumha*—your; *maṇorahā*—desires; *tadhāvi*—nevertheless; *ṇa*—not; *nivuttāsi*—you have gone away; *halā*—O; *rāhi*—Rādhā; *savvāṇam*—to all; *go-ula*—of Gokula; *jaṇāṇam*—the residents; *abha-adāṇa*—for giving fearlessness; *sattre*—for the Vedic ritual; *dikkhidaḥ*—consecrated; *kaṇhaḥ*—Kṛṣṇa; *tā*—therefore; *idaḥ*—from this; *kim̐ ti*—why indeed?; *bhā-esi*—are you afraid.

Rādhikā: (with affectionate anger) O Lalitā with the harsh mouth, now your desires are fulfilled. Still you do not go away.

Viśākhā: Rādhā, Kṛṣṇa has begun a Vedic ritual of to bring fearlessness to all the people of Gokula. Why are You afraid?

Text 42 (d)

Kṛṣṇaḥ: sundari rādhe, tvam eva suṣṭhu baliṣṭhāsi. tataḥ katham mattas tava bhītiḥ. tathā hi.

sundari—beautiful; *rādhe*—O Rādhā; *tvam*—you; *eva*—certainly; *suṣṭhu*—clearly; *baliṣṭha*—strongest; *asi*—are; *tataḥ*—therefore; *katham*—how is it?; *mattaḥ*—because of Me; *tava*—your; *bhītiḥ*—fear; *tathā hi*—as it is said.

Kṛṣṇa: Beautiful Rādhā, you are much stronger. Why do You fear Me?

Text 42 (e)

*ahīno bhrū-gucchaḥ kuṭīla-valanair veṣṭayati mām
kharas te netrānto mayi vitanute tāḍana-vidhim
pralambaḥ keśānto harati haṭha-vṛttyā mama balaṁ
bhajadbhis tvām etair aham iha jitair asmi vijitāḥ*

ahinaḥ—Kaliya, the king of the snakes (or broad); *bhrū*—of the eyebrows; *gucchaḥ*—cluster of blossoms; *kuṭīla*—crooked; *valanaiḥ*—with movements; *veṣṭayati*—surrounds; *mām*—Me; *kharas*—the demon Dhenukasura; *te*—your; *netra*—of the eyes; *antaḥ*—corner; *mayi*—in Me; *vitante*—extends; *tāḍana*—of chastising; *vidhim*—the activity; *pralambaḥ*—the demon Pralambasura (or hanging down); *keśa*—of the hair; *antaḥ*—end; *harati*—removes; *haṭha*—of violence; *vṛttyā*—by the activity; *mama*—My; *balam*—Balarāma, (or strength); *bhajadbhiḥ*—worshipping or taking shelter; *tvām*—you etaiḥ—by them; *aham*—I; *iha*—here; *jitaiḥ*—conquered; *asmi*—I am; *vijitāḥ*—conquered.

Staying in Your flower eyebrows, the Kāliya snake surrounds Me. Staying in the corners of Your eyes, Dhenukāsura attacks Me. Staying in Your hair, Pralambāsura makes Me powerless. Though I once defeated them, now they defeat Me.

Text 43 (a)

Lalitā: kaṇha, kudo imā-e valiṭṭhattaṇaṁ jaṁ appaṇo dhaṇaṁ tu-atto mo-āviduṁ

ṇa samatthā.

kaṇha—O Kṛṣṇa; *kudaḥ*—from what place?; *imā-e*—her; *valiṭṭhaṇam*—superior strength; *jam*—because; *appaṇaḥ*—of the self; *dhaṇam*—opulence; *tu-attaḥ*—from You; *mo-āvidum*—to take away; *ṇa*—not; *samatthā*—is able.

Lalitā: Kṛṣṇa, how can Rādhā be stronger than You? No one has the power to rob You of Your glories.

Text 43 (b)

Viśākhā: (sanskṛtena)

*vidhatte kaṁsāriḥ sakhi paramahaṁsāliṣu ratim
manohaṁsendraṁ te katham api na nirmokṣyati tataḥ
badhānāmum sadyas tvam api bhuja-vallī-vilasitaiḥ
śathe kaḥ kṣemārthī sumukhi nahi śāṭhyam ghaṭayati*

sanskṛtena—in Sanskrit; *vidhatte*—places; *kaṁsa*—of Kāṁsa; *ariḥ*—the enemy (Kṛṣṇa); *sakhi*—O friend; *paramahaṁsa*—of pure devotees; *aliṣu*—towards the multitudes; *ratim*—love; *manaḥ*—of the mind; *haṁsa*—os swans; *indram*—to the king; *te*—your; *katham api*—some way or other; *na*—not; *nirmokṣyati*—will free; *tataḥ*—therefore; *badhāna*—binding; *amum*—this; *sadyaḥ*—immediately; *tvam*—you; *api*—even; *bhuja*—of the arms; *vallī*—creepers; *vilasitaiḥ*—peace; *arthī*—desiring; *sumukhi*—beautiful face; *nahi*—certainly not; *śāṭhyam*—dishonesty; *ghaṭayati*—attains.

Viśākhā: Friend, Kṛṣṇa loves the noble swans of His devotees. Why, even though You yearn to bind him with the flowering vines of Your arms, does the swan of Your heart not go to Him? O girl with the beautiful face, who, desiring a peaceful and happy life, would not turn from such dishonest tricks?

Text 44 (a)

*rādhikā: (sābhisūyam) pāve visāhi-e. tumam vi lalidā-e visaladā-e mārudeṇa
dūsidāsi.*

sa—with abhisūyam—anger; *pāve*—sinner; *visāhi-e.*—Visakha; *tumam*—you; *vi*—even; *lalidā-e*—of Lalita; *visaladā-e*—of the poison flowervine; *mārudeṇa*—by the breeze; *dūsidāsi*—poisoned.

Rādhā: (angry) Sinful Viśākhā, the breeze from the poison-flowervine of Lalitā has poisoned you.

Text 44 (b)

Kṛṣṇaḥ: sakhi lalite, svaprasādāmṛte kāmam adattāvagāhanayā katham adyāpi taṭasthi-kṛto 'smi rādhayā.

sakhi—O friend; *lalite*—O Lalitā; *sva*—own; *prasāda*—mercy; *amṛte*—nectar; *kāmam*—according to desire; *adatta*—not granted; *avagāhanaya*—the immersion; *katham*—how is it?; *adya*—now; *api*—even; *taṭasthi-kṛtaḥ*—placed on the shore; *asmi*—I am; *rādhayā*—by Rādhā.

Kṛṣṇa: Friend Lalitā, why does Rādhā not allow Me to dive into the nectar of Her mercy? Why does She make Me wait on its shore?

Text 44 (c)

Lalitā: kaṇha, muñca cāturī-vitthāraṁ. ṇa kkhu canda-alī vi-a jhatti vā-ametta-eṇa sulaha-ppasādā amha-pi-a-sahī.

Kṛṣṇaḥ: katham sulabhas te sakhi-prasādaḥ.

Lalitā: se-ā saṁtāṇena.

kaṇha—O Kṛṣṇa; *muñca*—please abandon; *cāturī*—of cleverness; *vitthāram*—expansion; *ṇa*—not; *kkhu*—indeed; *canda-alī*—Candrāvalī; *vi-a*—just like; *jhatti*—immediately; *vā-a*—by words; *metta-eṇa*—only; *sulaha*—easy to attain; *ppasādā*—mercy; *amha*—our; *pi-a*—dear; *sahī*—friend; *katham*—how is it?; *sulabhaḥ*—easy to attain; *te*—your; *sakhi*—of the friend; *prasādaḥ*—mercy; *se-ā*—of service; *saṁtāṇena*—by a continuous flow.

Lalitā: Kṛṣṇa, give up trying to trick us. My dear friend is not like Candrāvalī, who gives mercy the moment she is asked.

Kṛṣṇa: How does one attain your friend's mercy?

Lalitā: By constant service.

Text 44 (d)

Kṛṣṇaḥ: (sānandam, rādhāṁ paśyan).

*kiṁ candanena kucayo racayāmi citram
uttamsayāmi kabarīm tava kiṁ prasūnaiḥ
aṅgāni laṅgimatarāṅgi kareṇa kiṁ vā
saṁvāhayāmy atanu-kheda-karambitāni*

sa—with; *ānandam*—bliss; *rādhā*—Rādhā; *paśyan*—seeing; *kiṁ*—whether?; *candanena*—with sandalwood paste; *kucayoḥ*—on the two breasts; *racayāmi*—I shall draw; *citram*—a picture; *uttamyāmi*—shall I decorate with a crown; *kabarīm*—braids; *tava*—your; *kiṁ*—whether?; *prasūnaiḥ*—with flowers; *aṅgāni*—limbs; *laṅgima-tara*—extremely beautiful; *aṅgi*—limbs; *kareṇa*—with the hand; *kiṁ vā*—or whether?; *saṁvāhayāmi*—shall I massage; *atanu*—of cupid; *kheda*—affliction; *karambitāni*—mixed.

Kṛṣṇa: (joyfully glancing at Rādhā). O girl with the beautiful limbs, shall I draw sandal-paste pictures on Your breasts? Shall I decorate Your braids with flowers? With My hand shall I massage your limbs tormented by Kāmadeva?

Text 45 (a)

Rādhikā: (salīlam apakramya. sāṅguli-tarjanam). pāmari, sumarissasi osare. tā esā gharam gacchantī jimhāṇam tumhāṇam hatthādo appāṇam mo-āva-issam.

sa—with; *līlam*—pastimes; *apakramya*—retreating; *sa*—with; *sa*—with; *aṅguli*—finger; *tarjanam*—scolding; *pāmari*—O rascal; *sumarissasi*—you shall remember; *osare*—on the occasion; *tā*—therefore; *esā*—I; *gharam*—home; *gacchantī*—going; *jimhāṇam*—crooked; *tumhāṇam*—of you; *hatthādaḥ*—from the hand; *appāṇam*—myself; *mo-āva-issam*—I shall release.

Rādhikā: (playfully turning away, she points a finger at Lalitā) Crooked wretch, you will remember this moment! Now I will go home. I will escape from the hands of you crooked girls.

Text 45 (b)

Lalitā: (paṭāncalam ākṛṣya)

*sahi rāhi yāhi na gharam para-hatthe patthidamhi ṇi-ahamse
a-i bahire hiraṇṇam desi kudo añcale gaṇṭhim*

paṭa—of the sari; *añcalam*—corner; *ākṛṣya*—pulling; *sahī*—O friend; *rāhi*—O Rādhā; *yāhi*—please go; *na*—not; *gharam*—home; *ara*—other; *hatthe*—in the hand; *patthidamhi*—I am prepared; *ni-a*—own; *haṁse*—in the swan (of the mind); *a-i*—O; *bahire*—O deaf girl; *hiraṇṇam*—gold; *desi*—you give; *kudaḥ*—how is it?; *añcale*—on the border; *gaṇṭhim*—knot.

Lalitā: (pulling the corner of Rādhā's garment) Friend Rādhā, don't go home. With the swan of my hand I will stop You. Deaf girl, why do You keep this gold tied in the corner of Your clothing?

Text 46 (a)

Rādhikā: muñca muñcāñcalam. ido gadu-a ajji-am viṇṇavissam.

(*nepathye*)

hanta ṇattiṇi lalide, kahim de pi-a-sahī rāhi-ā.

Lalitā: hanta, esā ajji-ā muharā idha jjevva ā-acchadi.

Kṛṣṇaḥ: (saśaṅkam) tato daviyān bhavāmi. (iti tathā sthitaḥ).

munca—let go; *munca*—let go; *añcalam*—of the border; *idaḥ*—from this place; *gadu-a*—having gone; *ajji-am*—the respectable Mukhara; *viṇṇavissam*—I shall inform; *nepathye*—from the wings; *hanta*—O; *ṇattiṇi*—O granddaughter; *lalide*—O Lalitā; *kahim*—where?; *de*—your; *pi-a*—dear; *sahī*—friend; *rāhi-ā*—Rādhā; *hanta*—O; *esā*—she; *ajji-ā*—the pious woman; *muharā*—Mukhara; *idha*—here; *jjevva*—indeed; *ā-acchadi*—is coming; *sa*—with; *śaṅkam*—alarm; *tataḥ*—therefore; *daviyan*—far away; *bhavāmi*—I shall become; *iti*—thus; *tathā*—in that way; *sthitaḥ*—He becomes situated.

Rādhikā: Let go of the edge of My clothing! Let go! When I leave this place I will tell the noble lady all about this.

Mukharā: (calling from off-stage) Granddaughter Lalitā, where is your dear friend Rādhā?

Lalitā: O, here comes saintly Mukharā.

Kṛṣṇa: (alarmed) I should run far away! (He does that.)

Text 46 (b)

(*praviśya*)

Mukharā: (puro dṛṣṭim nikṣipyā sāśaṅkam ātmagatam). jo kkhu dūrado kovi

nīlima-puñjo maraga-a-tthambhaṃ pasappa-e. (iti kṛṣṇāntikam anusarpati).

purah—ahead; *dṛṣtim*—glance; *nikṣipya*—throwing; *sa*—with; *aśaṅkam*—uncertainly; *dūradah*—from a great distance; *kovi*—someone; *nīlima*—of blueness; *puñjah*—abundance; *maraga-a*—emerald; *tthambham*—column; *viḍambantaḥ*—imitating; *ditṭhim*—vision; *me*—my; *a-attha-i*—attracts; *nūṇam*—indeed; *saḥ*—He; *esaḥ*—this; *kaṇhaḥ*—Kṛṣṇa; *bhave*—may be; *jam*—because; *a-uruvvam*—unprecedented; *kim pi*—something; *sorabbham*—sweet fragrance; *pasappa-i*—has become extended; *iti*—thus; *kṛṣṇa*—of Kṛṣṇa; *antikam*—proximity; *anudarpati*—approaches.

(Mukharā enters).

Mukharā: (Glancing ahead, she becomes doubtful about what she sees. She says to herself) Something that looks like a sapphire pillar attracts my eyes from afar. It must be Kṛṣṇa. He has a wonderful sweet fragrance.

Text 46 (c)

Kṛṣṇaḥ: ārye (ity ardhokte).

Mukharā: (sakapaṭākroṣam) ko kkhu ajjeti khulakhulavedi.

Kṛṣṇaḥ: ārye mukhare, sukham vardhase.

Mukharā: mohana. jāva tuha vamsi-ā-e mu-attaṇaṃ na saṃvuttaṃ tāva kudo amhāṇaṃ suham.

Kṛṣṇaḥ: ārye, kim te 'parādhyati vamsi.

ārye—O pious woman; *iti*—thus; *ardha*—half; *ukte*—spoken; *sa*—with; *kapata*—pretended; *akrosām*—harsh words; *kaḥ*—who?; *kkhu*—indeed; *ajjeti*—the word "O pious woman"; *khulakhulavedi*—speaks; *ārye*—O pious woman; *mukhare*—O Mukharā; *sukham*—happiness; *vardhase*—you increase; *mohana*—O charming boy; *jāva*—to which extent; *tuha*—Your; *vamsi-ā-e*—of the flute; *mu-attaṇaṃ*—silence; *na*—not; *saṃvuttaṃ*—occurred; *tāva*—to that extent; *kudaḥ*—how?; *mahāṇaṃ*—of us; *suham*—happiness; *ārye*—O pious woman; *kim*—how; *te*—you; *aparādhyati*—offends; *vamsi*—the flute.

Kṛṣṇa: Noble lady, . . . (He is interrupted in the middle of His words.)

Mukharā: (with pretended harshness). Who mumbles "Noble lady"?

Kṛṣṇa: Saintly Mukharā, may you be happy.

Mukharā: Charming boy, how we be happy when Your flute refuses to be silent?

Kṛṣṇa: Noble lady, did My flute offend you?

Text 46 (d)

Mukharā: puccha imā-o savva-go-ula bāli-ā-o jā-o kaṇṇa-sīmaṃ pavisattammi vamsi-ā-phukkārārambhe vāraṃ-vāraṃ ñivārijjantī-o vi vaṇe dhā-anti.

puccha—please ask; *imā-aḥ*—these; *savva*—all; *go-ula*—of Gokula; *bāli-ā-aḥ*—young girls; *jā-aḥ*—who; *kaṇṇa*—of the ears; *sīmaṃ*—the boundary; *pavisattammi*—enters; *vamsi-ā*—of the flute; *phukkāra*—of the hissing; *ārambhe*—in the beginning; *vāraṃ-vāraṃ*—again and again; *ñivārijjantī-aḥ*—forbidden; *vi*—even though; *vaṇe*—in the forest; *dhā-anti*—run.

Mukharā: Go ask the girls of Gokula. Whenever the sound of Your flute approaches their ears, those girls run into the forest, even though again and again we try to stop them.

Text 46 (e)

Kṛṣṇaḥ: (vihasya) mukhare, satyam yathārthanāmāsi.

Mukharā: mohaṇa, padose tujjha ettha paveso maṃ saṅkā-ulam karedi.

Kṛṣṇaḥ: mukhare, kṛtaṃ atra śaṅkayā. yad adya parunamāsyā me varṇitaṃ tavātra catvarāṅke caṅkramīti kāpy adbhutā hariṇīti.

vihasya—laughing; *mukhare*—O Mukharā; *satyam*—in truth; *yatha-artha*—appropriate; *nāma*—name; *asi*—you are; *mohaṇa*—O charming boy; *padose*—in the evening; *tujjha*—Your; *ettha*—here; *pavesaḥ*—entrance; *maṃ*—to me; *saṅkā-ulam*—agitated with fear; *karedi*—causes; *mukhare*—O Mukharā; *kṛtaṃ*—useless; *atra*—here; *śaṅkayā*—fear; *yat*—because; *adya*—now; *purnamāsyā*—by Purnamāsī; *me*—to Me; *varṇitaṃ*—described; *tava*—your; *atra*—here; *catvara-āṅke*—in the courtyard; *caṅkrami*—wandering about; *iti*—thus; *ka api*—a certain; *adbhutā*—amazing; *hariṇī*—female deer; *iti*—thus.

Kṛṣṇa: (laughing) Mukharā, your name is very appropriate.

Mukharā: Charming boy, Your coming here at night frightens me.

Kṛṣṇa: Mukharā, you are afraid for no reason. Purnamāsī told Me a wonderful doe wanders in this courtyard

Note: "Mukharā" means "talkative".

Text 46 (f)

Mukharā: *nā-ara, pahāde pecchisassi. nam dāṇim sāhehi.*

Kṛṣṇaḥ: *hanta-vṛddhe gaḍḍara-viṣāṇa-kaṭhore, viśraddham āsyatām. eṣo 'ham vrajāmi. (iti śākhinām antardadhāti).*

nā—O handsome young man; *pahāde*—in the morning; *pecchisassi*—You shall see; *nam*—this; *dāṇim*—now; *sāhehi*—please go; *hanta*—O; *vṛddhe*—elderly gopi; *gaḍḍara*—of a sheep; *viṣāṇa*—as a horn; *kaṭhore*—hard; *viśraddham*—trust; *āsyatām*—there should be; *eṣaḥ*—He; *aham*—I; *vrajāmi*—am going; *iti*—thus; *śākhinām*—into the trees; *antardadhāti*—disappears.

Mukharā: Charming boy, look for the doe tomorrow morning. For now, go home.

Kṛṣṇa: Old lady, you are hard like a ram's horn, but I trust you. I will go now. (Kṛṣṇa disappears into the forest.)

Text 46 (g)

Mukharā: *lalide, saccam gado kaṇho.*

Lalitā: *adha im.*

Kṛṣṇaḥ: (svagatam) *ghūrṇākuleyam jaratī. tad atra tuṣṇīm etya rādhā-paṭam akarṣayāmi. (iti tathā karoti).*

lalide—O Lalita; *saccam*—truth; *gadaḥ*—gone; *kaṇhaḥ*—Kṛṣṇa; *adha im*—certainly; *svagatam*—aside; *ghūrṇākuleyam*—agitate; *jaratī*—old lady; *tat*—this; *atra*—here; *tuṣṇīm*—to silence; *etya*—going; *rādhā*—Rādhā; *paṭam*—garment; *akarṣayāmi*—I will tug; *iti*—thus; *tathā*—thus; *karoti*—does.

Mukharā: Lalita, did Kṛṣṇa really go?

Lalita. Yes He did.

Kṛṣṇa: (aside) This old lady is upest. I will stay silent. But I will tug Rādhā's clothing. (He does that.)

Text 46 (h)

Mukharā: (cakṣuṣī vikasya sākroṣam) *ghaṭṭi lalide, aggado eso pīdambaro kaṇho rāhī-sāḍi-a-añcalam ā-aḍḍhanto vi-a dīsa-i. tā kīsa tumam maṁ padāvesi.*

cakṣuṣī—two eyes; *vikāsyā*—expanding; *sa*—with; *ākroṣam*—angry words; *ghaṭṭi*—audacious; *lalide*—O Lalitā; *aggadaḥ*—in the presence; *eṣaḥ*—this; *pīdambaraḥ*—dressed in yellow garments; *kaṇhaḥ*—Kṛṣṇa; *rāhī*—of Rādhā; *sāḍi-a*—of the garment; *añcalam*—the border; *ā-aḍḍhantaḥ*—pulling; *vi-a*—as if; *dīsa-i*—is observed; *tā*—therefore; *kīsa*—how is it?; *tumam*—you; *maṁ*—to me;

padāvesi—you are deceiving.

Mukharā: (Her eyes wide-open with anger) Rascal Lalitā! I see Kṛṣṇa tugging the edge of Rādhā's clothing! Why do you try to fool me?

Text 46 (i)

(*kṛṣṇaḥ saśaṅkam kiñcid spasarpati*).

Lalitā: (*svagatam*) *ratti-andhi-am nam buddhi-am vañcemi*. (*prakāśam. samrambham abhinīya. sanskṛtena*).

mudhā śaṅkāṁ andhe jarati kuruṣe yāmuna-taṭe
tamālo 'yaṁ cāmīkara-kalita-mūle nivasati
samīra-preṅkholād ati-caṭula-śāṅkhā-bhujatayā
vayasyāyā yena stana-vasanam āsphālitam abhūt

kṛṣṇaḥ—Kṛṣṇa; *sa*—with; *śaṅkam*—fear; *kiñcid*—somewhat; *apasarpati*—retreats; *svagatam*—aside; *ratti*—at night; *andhi-am*—darkness; *nam*—this; *buddhi-am*—old woman; *vañcemi*—I shall deceive; *prakāśam*—openly; *samrambham*—anger; *abhinīya*—attaining; *sanskṛtena*—in Sanskrit; *mudhā*—uselessly; *śaṅkāṁ*—fear; *andhe*—blind; *jarati*—O old woman; *kuruṣe*—you perform; *yāmuna*—of the Yamuna river; *taṭe*—on the bank; *tamālaḥ*—tamala tree; *ayaṁ*—this; *cāmīkara*—golden; *kalita*—constructed; *mūle*—at the root; *nivasati*—dwells; *samīra*—of the breezes; *preṅkholāt*—from the movements; *ati*—very; *caṭula*—unsteady; *śāṅkhā*—of the branches; *bhujatayā*—by the state of having branches; *vayasyāyāḥ*—of the friend; *yena*—by whom; *stana*—of the breast; *vasanam*—garment; *āsphālitam*—shaken; *abhūt*—became.

(Kṛṣṇa becomes a little frightened and retreats.)

Lalitā: (aside) At night this old lady is almost blind. I will trick her. (angrily speaking out, she says in Sanskrit) Blind old lady, you worry without reason. That is a tamāla tree by the Yamunā. That is a golden bench at the tree's roots. Moving in the wind, the tree's branches tug at this girl's bodice.

Text 47 (a)

Mukharā: (*svagatam*) *asaccaṁ na kahe-i*. (*prakāśam*) *vatse, ghummā-ulamhi. tā gharam gadu-a suvissam. (iti niṣkrāntā)*.

svagatam—aside; *asaccam*—a lie; *na*—not; *kahe-i*—she speaks; *prakāśam*—openly; *vatse*—O child; *ghummā-ulamhi*—I have become very agitated; *tā*—therefore; *gharam*—home; *gadu-a*—having gone; *suviṣṣam*—I shall sleep; *iti*—thus; *niṣkrāntā*—she exits.

Mukharā: (aside) She isn't lying. (openly) Child, I am very upset. I will go home and go to sleep. (Mukharā exits).

Text 47 (b)

Viśākhā: *halā rāhi, kaṇhassa muha-mañālummīlidaṃ ghamma-jala-bindu-jālaṃ ṇi-a-añcaleṇa avaṇehi.*

Rādhikā: (sabhrūbhaṅgam) *visāhe, tumam jeva avaṇehi. jā kkhu ākomāram imamssi vade gahīda-dikkhāsi.*

halā—O; *rāhi*—Rādhā; *kaṇhassa*—of Kṛṣṇa; *muha*—of the face; *mañādalummīlidaṃ*—the circle has become manifested; *ghamma-jala*—of perspiration; *bindu*—of drops; *jālaṃ*—a network; *ṇi-a*—own; *sādi-a*—of the garment; *añcaleṇa*—by the border; *avaṇehi*—please wipe away; *sa*—with; *bhrū*—of the eyebrows; *bhaṅgam*—knitting; *visāhe*—O Viśākhā; *tumam*—you; *jeva*—indeed; *avaṇehi*—should wipe them away; *jā*—who; *kkhu*—indeed; *ākomāram*—to the age of sixteen; *imamssi*—in this; *vade*—in the vow; *gahīda-dikkhāsi*—you have accepted initiation.

Viśākhā: Rādhā, Kṛṣṇa's face is covered with perspiration. With the corner of Your garment please wipe it away.

Rādhikā: (knitting her eyebrows) Viśākhā, you wipe it away. Since childhood you have taken a vow to do these things.

Text 47 (c)

Viśākhā: *rādhe, kaṇṭha-tṭhidā de raṅgaṇa-māli-ā bhaṇādi. mā kuppa. tumam vi taha dikkhā-vihāṇe kārijjanta-saṅkalpāsi.*

rādhe—O Rādhā; *kaṇṭha*—on the neck; *tṭhidā*—situated; *de*—your; *raṅgaṇa*—delightful; *māli-ā*—garland; *bhaṇādi*—speaks; *mā*—don't; *kuppa*—become angry; *tumam*—you; *vi*—even; *taha*—there; *dikkhā*—of initiation; *vihāṇe*—in the activity; *kārijjanta*—being performed; *saṅkalpāsi*—you have the desire.

Viśākhā: Rādhā, the raṅgaṇa garland on Your neck says, "Don't worry. You may

also take that vow."

Text 47 (d)

Kṛṣṇaḥ: (raṅgaṇa-mālām dṛṣṭvā saślāgham).

*śaṅke cirāt kim api raṅgaṇa-puṣpa-saṅghaḥ
puṇyam purā parama-tīrtha-vare vyadhata
yasmān mamāpy asulabhe madirākṣi sākṣād
aṅgī-cakāra tava vakṣasi saṅga-saukhyam*

raṅgaṇa—delightful; *mālām*—garland; *dṛṣṭvā*—having seen; *sa*—with; *ślāgham*—words of praise; *śaṅke*—I believe; *cirāt*—for a long time; *kim api*—to a great extent; *raṅgaṇa*—delightful; *puṣpa*—of flowers; *saṅghaḥ*—multitude; *puṇyam*—pious deeds; *purā*—previously; *parama*—supreme; *tīrtha*—of holy places; *vare*—very excellent; *vyadhata*—performed; *yasmāt*—because of which; *mama*—My; *api*—even; *asulabhe*—difficult to attain; *madira-akṣi*—whose eyes are as charming and restless as khanjaṇa birds; *sākṣāt*—directly; *aṅgī-cakāra*—accepted; *tava*—your; *vakṣasi*—on the breast; *saṅga*—of association; *saukhyam*—happiness.

Kṛṣṇa: (Glancing at the raṅgaṇa garland, Kṛṣṇa praises it.) O girl with the beautiful eyes, I think that these raṅgaṇa flowers must have for a long time performed many pious deeds at the best of holy places so that now they may enjoy the pleasure of directly touching your breasts, breasts I Myself am not allowed to touch.

Text 48 (a)

*Rādhikā: halā visāhe, jā kkhu maha kaṇṭhādo baleṇa ā-aṭṭhi-a nīdā tu-e aṇagghā
guṇja-alī sā dāṇīm samappī-adu. esā sakkhā appaṇo raṅgaṇa-māli-ā geṇhī-adu.*

halā—O; *visāhe*—Viśākhā; *jā*—who; *kkhu*—indeed; *maha*—my; *kaṇṭhādaḥ*—from the neck; *baleṇa*—by force; *ā-aṭṭhi-a*—having pulled; *nīdā*—brought; *tu-e*—by you; *aṇagghā*—priceless; *guṇja-alī*—necklace of gunja; *sā*—she; *dāṇīm*—now; *samappī-adu*—withered; *appaṇaḥ*—own; *raṅgaṇa*—delightful; *māli-ā*—garland; *geṇhī-adu*—should be taken.

Rādhikā: Viśākhā, please take this raṅgaṇa garland from my neck. Place that priceless guṇja necklace there instead. These raṅgaṇa flowers are dried up.

Text 48 (b)

Viśākhā: *go-ulāṇanda. guñja-hāra-kide maha kuppadi pi-a-sahi.*
Kṛṣṇaḥ: *rādhe, saṇnidhehi. tava kaṇṭhe guñjāvalīm ādadhāmi. (ity upasarpati).*
Rādhikā: *(sasmitam ātmagatam) guñjā-hāra-samappaṇa-miseṇa rāhi-kañcu-a-*
añcalam pa-usadi kaṇho.
(rādhikā sabhrū-vikṣepam parāvartate).

go-ulāṇanda—O bliss of Gokula; *guñjā*—of gunja; *hāra*—who fashioned; *kide*—performance; *maha*—towards me; *kuppadi*—is angry; *pi-a*—dear; *sahi*—friend; *radhe*—O Rādhā; *saṇnidhehi*—please give; *tava*—your; *kaṇṭhe*—on the neck; *guñja-avalīm*—necklace of guñjā; *ādadhāmi*—I shall place; *iti*—thus; *upasarpati*—approaches; *sa*—with; *smitam*—smile; *ātmagatam*—aside; *guñjā*—of gunja; *hāra*—of the necklace; *samappaṇa*—of the offering; *niseṇa*—on the pretext; *rāhi*—of Rādhā; *kañcu-a*—the garment covering the breasts; *añcalam*—border; *pa-usadi*—touches; *kaṇhaḥ*—Kṛṣṇa; *rādhikā*—Rādhā; *sa*—with; *bhrū*—of the eyebrows; *vikṣepam*—knitting; *parāvartate*—ceases.

Viśākhā: Bliss of Gokula, my dear friend is angry with me. She wants the guñjā necklace.

Kṛṣṇa: Rādhā, come here. I will give You this guñjā necklace. (He approaches)

Rādhikā: (smiling, She says to Herself) On the pretext of giving Her this guñjā necklace, Kṛṣṇa touches Rādhā's bodice.

(Rādhā stops knitting Her eyebrows.)

Text 48 (c)

Viśākhā: *halā rāhe, jam laddhum ukkaṇṭhesi tam kim kkhu laddhāsi.*
Rādhikā: *(bimbādharam saṇḍaśya). dhiṭṭhe, ciṭṭha ciṭṭha. (iti līlāravindena tādāyati).*
Viśākha: *(vihasya) sva-am asaṅkṇi, mā kuppa. guñjāhāram pucchemi.*

halā—O; *rāhe*—Rādhā; *jam*—Who; *laddhum*—to attain; *ukkaṇṭhesi*—you are eager; *tam*—Him; *kim*—whether?; *kkhu*—indeed; *laddhāsi*—you have attained; *bimba*—like bimba fruits; *adharam*—lips; *saṇḍaśya*—bitting; *dhiṭṭhe*—impudent; *ciṭṭha ciṭṭha*—stop, stop!; *iti*—thus; *līla*—for playing; *aravindena*—with a lotus flower; *tādāyati*—strikes; *vihasya*—laughing; *sva-am*—personally; *asaṅkṇi*—O bold girl; *mā*—don't; *kuppa*—become angry; *guñjā*—of gunja; *hāram*—necklace; *pucchemi*—I shall ask.

Viśākhā: Rādhā, did You get what You wanted?

Rādhikā: (bitting her bimb-fruit lips) Arrogant girl, stop! Stop! (Rādhā strikes Viśākhā with a pastime lotus-flower.)

Viśākhā: (laughing) Fearless one, don't be angry. I will ask for the guñjā necklace.

Text 48 (d)

Kṛṣṇaḥ:

*kva tapas tathā mamāste
līlāmbuja-hatim avāpnuyām yana
mām cañcalena tāḍaya
locana-kamalāñcelenāpi*

kva—where?; *tapah*—austerity; *tathā*—in that way; *mama*—my; *aste*—is; *līlā*—for playing; *ambuja*—of a lotus flower; *hatim*—striking; *avāpnuyām*—I may attain; *yena*—by which; *mām*—me; *cañcalena*—moving; *tāḍaya*—please strike; *locana*—of the eyes; *kamala*—lotus; *añcalena*—with the border; *api*—even.

Kṛṣṇa: What austerity should I perform that I may be struck by Your pastime lotus-flower? Please strike Me, even if only with a restless glance from the corners of Your lotus eyes.

Text 49

Lalitā:

*hariṇo samappi-a taṇum kiviṇāsi kadham darāvalo-ammi
diṇṇe cintāra-aṇe na sampuḍammi jutto*

hariṇaḥ—to Lord Hari; *samappi-a*—having offered; *taṇum*—the body; *kiviṇāsi*—you are a miser; *kadham*—how is it?; *darāvalo-ammi*—in the small glance; *diṇṇe*—given; *cintāra-aṇe*—cintāmaṇi jewel; *na*—not; *sampuḍammi*—in the jewelry box; *ggahaḥ*—obstinacy; *juttaḥ*—proper.

Lalitā: You have offered your body to Kṛṣṇa. Why are You such a miser that You will not even look at Him? A person who gives away a cintāmaṇi jewel should not refuse to give the case that holds it.

Text 50 (a)

Rādhikā: lalide, evvaṃ jappanti guru-lo-esu mā kkhu imaṃ jaṇaṃ avaraddhaṃ karehi.

Viśākhā: sahi, kīsa saṅkasi. ṇaṃ bhaavadī jevva ettha samāhāṇa-dakkhā.

Lalitā: (sahaṣam ātmagatam) diṭṭhi-ā pi-a-sahī hasidāpāṇga-taraṅgena kaṇhaṃ āliṅgadi.

lalide—O Lalitā; *evvaṃ*—in this way; *jappanti*—talking; *guru-lo-esu*—before the superiors; *mā*—don't; *kkhu*—indeed; *imaṃ*—this; *jaṇaṃ*—person; *avaraddham*—offense; *karehi*—perform; *sahi*—O friend; *kīsa*—how is it?; *saṅkasi*—you are afraid; *ṇaṃ*—this; *bhaavadī*—by the noble Paurṇamāsī; *jevva*—certainly; *ettha*—here; *samāhāṇa*—at reconciliation; *dakkhā*—expert; *sa*—with; *haṣam*—joy; *ātmagatam*—aside; *diṭṭhi*—by good fortune; *pi-a*—dear; *sahī*—friend; *hasida*—smiling; *apaṇga*—of the sidelong glances; *taraṅgena*—with the wave; *kaṇham*—Kṛṣṇa; *āliṅgadi*—embraces.

Rādhikā: Lalitā, please don't blaspheme my elders by talking in this way.

Viśākhā: Friend, why are you afraid? Paurṇamāsī is expert at pacifying Your elders.

Lalitā: (joyful, aside) With a smiling sidelong glance my dear friend now fortunately embraces Kṛṣṇa.

Text 50 (b)

Viśākhā: (saṅskṛtena) lalite, paśya paśya.

*śaśī vyomotsaṅgam śaśinam abhitaḥ kānti-laharī
puro vṛndāraṇyaṃ sumukhi sahasā kānti-laharīm
harir vṛndāraṇyaṃ harim api kileyam tava sakhī
sakhīm preṇaḥ puro nija-suśamayāmaṇḍayat ayam*

saṅskṛtena—in Sanskrit; *lalite*—O Lalitā; *paśya paśya*—look, look; *śaśī*—the moon; *vyoma*—of the sky; *utsaṅgam*—contact; *śaśinam*—the moon; *abhitaḥ*—completely; *kānti*—of splendor; *laharī*—wave; *paraḥ*—in the east; *vṛnda-araṇyam*—the forest of Vṛndāvana; *sumukhi*—O beautiful-faced Rādhā; *saḥasā*—at once; *kānti*—of splendor; *laharīm*—wave; *hariḥ*—Lord Hari; *vṛnda*—of Vṛndāvana; *araṇyam*—the forest; *harim*—Lord Hari; *api*—even; *kila*—indeed; *iyam*—this; *tava*—your; *sakhī*—friend; *sakhīm*—friend; *preṇaḥ*—from love; *paraḥ*—abode; *nija*—own; *suśamaya*—with the great splendor; *amaṇḍayat*—decorates; *ayam*—this.

Viśākhā: (in Sanskrit) Lalitā, look! Look! The moon stays in the sky. Waves of splendor flow from the moon. O girl with the beautiful face, Vṛndāvana forest makes those waves of splendor even more beautiful. Kṛṣṇa beautifies Vṛndāvana forest. Your friend makes Kṛṣṇa more glorious. The splendor of Her love decorates your friend and makes Her more beautiful.

Text 51 (a)

Lalitā: haddhī haddhī. visāhe pekkha sasi-kantamaṇipasūdehiṃ jala-pūrehiṃ sūra-pū-aṇa-ve-ī-purado kidā-im viluppī-anti alevaṇa-maṇḍalā-im tā ehi. ṇaṃ puppha-ke-āri-am ṇemha.

jala—of water; *pūraiḥ*—by the stream; *sūra*—of the sun-god; *pū-aṇa*—for the worship; *ve-ī*—of the altar; *puradaḥ*—in the presence; *kidā-im*—performed; *vilupp-īanti*—is broken; *alevaṇa*—of ointments; *maṇḍalā-im*—decoration; *tā*—there; *ehi*—please go; *ṇaṃ*—these; *puppha*—of flowers; *ke-āri-am*—field; *ṇemha*—we should go; *niskrante*—they exit.

Lalitā: Alas! Alas! Viśākhā! Look! The melting candrakānta jewels are washing away the sandal-paste ornaments on our altar to the sun-god. Come. Let us go to the garden. (Lalitā and Viśākhā exit).

Text 51 (b)

Kṛṣṇaḥ: priye, nedānīm api vāmyād virāmas te. (ity añcalam grhṇāti).

Rādhikā: muñcehi muñcehi. sahī-o maṃ a-ārenti.

Kṛṣṇaḥ: kaṭhore. mayy atra māṅgī-kuru bhaṅguratām.

Rādhikā: (sasmitam) de-i sarassa-i, vandijjasi jaṃ saccā jjeva pa-aḍāsi.

priye—beloved; *na*—not; *idanim*—now; *api*—even; *vamyat*—from contrariness; *viramah*—stop; *te*—of You; *muñcehi muñcehi*—let go, let go!; *sahī-aḥ*—the two friends; *mama*—me; *a-ārenti*—are calling; *kaṭhore*—O cruel girl; *mayi*—towards me; *atra*—here; *ma*—don't; *aṅgī-kuru*—accept; *bhaṅguratām*—dishonesty; *sa*—with; *smitam*—a smile; *de-i*—O goddess; *sarassa-i*—O Sarasvatī; *jjasi*—you are offered obeisances; *jaṃ*—because; *saccā*—the truth; *jjeva*—indeed; *pa-aḍāsi*—cause to be manifested.

Kṛṣṇa: Beloved, don't leave Me now! (Kṛṣṇa clutches the edge of Rādhā's garment.)

Rādhikā: Let go! Let go! My friends are calling Me.

Kṛṣṇa: Cruel girl, don't lie to Me.

Rādhikā: (smiling) O Goddess Sarasvatī, I bow down before you. Please show that I speak the truth.

Text 51 (c)

Kṛṣṇaḥ: (kiñcid vihasya)

*padminyās te sumukhi parama-prema-saurabhya-puro
durotsarpī mad-avadhi mudā kṛṣṇa-bhṛṅgena bheje
ākrānto 'yaṁ tava nava-mukhāmbhoja-mādhvika-pāna-
pratyāśābhis tad-avadhi ruvan sambhramī bambhramīti*

kiñcit—somewhat; *vihasya*—laughing; *padminyāḥ*—as splendid as a lotus flowers; *te*—of you; *sumukhi*—beautiful face; *parama*—superexcellent; *prema*—love of Godhead; *saurabhya*—of the sweet fragrance; *purāḥ*—flood; *dura*—from a great distance; *utsarpī*—appearing; *mat*—of Me; *avadhi*—up to; *mudā*—with delight; *kṛṣṇa*—Kṛṣṇa (or black); *bhṛṅgena*—by the bumble-bee; *bheje*—was enjoyed; *ākrāntaḥ*—approached; *ayaṁ*—this; *tava*—your; *nava*—fresh; *mukha*—of the face; *ambhoja*—lotus flower; *mādhvika*—of the sweet nectar; *pāna*—of the drinking; *pratyāśābhiḥ*—with the hopes; *tat*—that; *avadhi*—up to; *ruvan*—buzzing; *sambhramī*—with great respect (or agitation); *bambhrami*—constantly whirling about; *iti*—thus.

Kṛṣṇa: (gently laughing) O girl with the beautiful face, You are like a lotus flower. From far away a black bee worshiped the sweetness of Your lotus fragrance. Hoping to taste the nectar of Your lotus mouth, that excited bee buzzes around You.

Text 52

kiñca

*muktānām upalabhyam eva kucayoḥ sālokyam ālokya te
hitvā saṅgam-haṁsamasta-suhṛdām kaivalyam āsedivān
vaiṣamyam tilam apy anāśritavatoḥ sāndrāmṛta-syandibhir
mām pūrṇam kuru tanvi tūrṇam anayoḥ sāyujya-dānotsavaiḥ*

kiñca—furthermore; *muktānām*—of the pearls; *upalabhyam*—attainable; *eva*—indeed; *kucayoḥ*—on the breasts; *sālokyam*—the liberation of residing at the same place; *ālokya*—observing; *te*—of you; *hitvā*—having placed; *saṅgama*—contact; *aham*—I; *samasta*—of all; *suhṛdām*—of the friends; *kaivalyam*—the liberation of becoming united; *āsedivān*—sitting; *vaiṣamyam*—unevenness; *tilam*—a tiny

particle; *api*—even; *anāśritavatoḥ*—of those which possess; *sandra*—intense; *amṛta*—nectar; *syandibhiḥ*—by the trickling; *mām*—to Me; *pūrṇam*—fulfilled; *kuru*—please do; *tanvi*—O beautiful and slender girl; *tūrṇam*—quickly; *anayoḥ*—of the two; *sāyujya*—of the liberation of constant association; *dāna*—of the gift; *utsavaiḥ*—with the festivities; *rādhikā*—Rādhā; *lajjate*—becomes embarrassed.

Your pearls have attained sālōkya liberation, for they live on the same planet as Your breasts. Seeing this, I have abandoned the company of all My friends, and now I desire the same kind of liberation as Your pearls. O slender girl, please fulfill My desire, please give Me a jubilant festival, a festival flowing with streams of nectar, a festival of sāyujya liberation at Your breasts, which have not taken shelter of even a single sesame seed of ungracefulness.

(Rādhā becomes embarrassed).

Text 53

Kṛṣṇaḥ: priye, paśya paśya.

*apām patyuh puṣṭi-karaṇa-rasa-pākaḥ kumudinī-
kadambānām aṅga-jvara-haraṇa-śītausadhi-ghaṭaḥ
mṛgāṅko 'yam kokī-parīṣad-abhicārādhvarā-dhurā
purognāḥ kālindī-parisara-pariṣkāram akarot*

priye—O beloved; *paśya paśya*—look, look; *apām*—of the oceans; *patyuh*—of the master; *puṣṭi*—nourishment; *karaṇa*—cause; *rasa*—the nectar; *pākaḥ*—drinking; *kumudinī*—of lotus flowers; *kadambānām*—of the multitudes; *aṅga*—of the limbs; *jvara*—fever; *haraṇa*—removing; *śīta*—cooling; *ausadhi*—of medicinal herbs; *ghaṭaḥ*—pitcher; *mṛgāṅkaḥ*—moon; *ayam*—this; *kokī*—of cakravāki birds; *parīṣat*—the assembly; *abhicāra*—of the chanting of mantras; *adhvara*—of the sacrifice; *dhura-purodhāḥ*—the chief priests; *kālindī*—to the Yamunā river; *parisara*—near; *pariṣkāram*—decoration and purification; *akarot*—performed.

Kṛṣṇa: Beloved, look! Look! The moon, its nectar nourished by the ocean, and its moonlight a medicine to cool the lotus flowers' fever, has come to the Yamunā's shore. The moon has become the first priest at a yajña the cakravāka birds will perform.

Text 54

tad etām vāsantikā-kānti-maṇḍita-maṇḍalasya candramasaś candrikā-cakra-

cumbitaṁ vicarāvo nikuñja-candraśālikām. (iti niṣkrāntau).

(iti niṣkrāntāḥ sarve).

tat—therefore; *etām*—this; *vāsantika*—related to spring; *kānti*—of beauty; *maṇḍala*—by the abundance; *maṇḍita*—decorated; *maṇḍalasya*—of the circle; *candramasaḥ*—of the moon; *candrikā*—of the moonlight; *cakra*—by the circle; *cumbitām*—kissed; *vicarāvaḥ*—let us go; *nikuñja*—in the grove; *candraśālikām*—to the turret of the house; *iti*—thus; *niṣkrāntau*—Rādhā and Kṛṣṇa exit; *iti*—thus; *niṣkrāntaḥ*—exits; *sarve*—all.

Let Us go to that pavilion in the forest, a pavilion kissed by the light of the beautiful springtime moon.

(Rādhā and Kṛṣṇa exit.)

(Everyone exits.)

Act Four Veṇu-haraṇa Theft of the Flute

Text 1 (a)

(tataḥ praviśati nāndīmukhī).

Nāndīmukhī: bhaṇidamhi lalidā-e "halā nāndīmuhi, go-maṇḍale goṭṭhaṁ pa-itṭhe eḥi kaṇho tuvaranto go-aḍḍhaṇāhimuham patthido. tā tumam tattha gadu-a su-alam viṇṇavehi, jadhā eso osare ṇi-a-vaassassa rāhi-ām sumarāvedi" tti. (parikramya) kadham ettha pa-umā ā-accha-i.

tataḥ—then; *praviśati*—enters; *nāndīmukhī*—Nāndīmukhī; *bhaṇidamhi*—I was told; *lalidā-e*—by Lalita; *halā*—O; *nāndīmuhi*—Nandimukhi; *go-maṇḍale*—when the herd of cows; *goṭṭhaṁ*—the cow-pen; *pa-itṭhe*—enters; *eḥi*—when; *kaṇhaḥ*—Kṛṣṇa; *tuvarantaḥ*—hurridly; *go-aḍḍhaṇa*—Govardhana hill; *ahimuham*—near; *patthidaḥ*—is situated; *tā*—therefore; *tumam*—you; *tattha*—there; *gadu-a*—having gone; *su-alam*—Subala; *viṇṇavehi*—please inform; *jadhā*—just as; *esaḥ*—he; *osare*—on the occasion; *ṇi-a*—own; *vaassassa*—of the friend; *rāhi-ām*—Rādhā; *sumarāvedi*—causes to remember; *tti*—thus; *parikramya*—walking; *kadham*—how is it?; *ettha*—here; *pa-umā*—Padmā; *ā-accha-i*—is coming.

Nāndīmukhī: Lalitā said to me, "Friend Nandīmukhī, when the cows enter the pasture, Kṛṣṇa quickly goes near Govardhana Hill. Please go there and tell Subala to remind his friend Kṛṣṇa about Rādhā." (Begins to walk.) Why does Padmā come here?

Text 1 (b)

(praviśya)

Padmā: *halā nāndīmuhi, kāmam kusalāsi. tā kampi uvā-am kadhehi jeṇa uvviggaṃ canda-alīm āsāsemi.*

praviśya—enters; *halā*—O; *nāndīmuhi*—Nandīmukhī; *kāmam*—indeed; *kusalāsi*—you are very expert; *tā*—therefore; *kampi*—some; *uvā-am*—remedy; *kadhehi*—please speak; *jeṇa*—by which; *uvvi-ggaṃ*—agitated; *canda-alīm*—Candrāvalī; *āsāsemi*—I may relieve.

Padmā: Nāndīmukhī, you are very wise. Please tell me what I should do to pacify agitated Candrāvalī.

Text 1 (c)

Nāndīmukhī: *kim se uvve-a-kālaṇam.*

Padmā: *halā, jāṇāsi jjevvāmtumam jadhā padose savvaṃ kkhu go-ulam vibbhameṇa kaṇho paccaham raṇjedi.*

Nāndīmukhī: *adha im.*

Padmā: *sāmpadam dāva ettha dakkhiṇe goṭṭhaddhe imassa gandho vi dullaho.*

kim—what?; *se*—of her; *uvve-a*—of the agitation; *kālaṇam*—cause; *halā*—O; *jāṇāsi*—you know; *jjevvam*—certainly; *tumam*—you; *jadhā*—just as; *padose*—in the beginning of evening; *savvaṃ*—all; *kkhu*—indeed; *go-ulam*—Gokula; *vibbhameṇa*—with pastimes; *kaṇhaḥ*—Kṛṣṇa; *paccaham*—every day; *raṇjedi*—charms and delights; *adha im*—this is certainly so; *sāmpadam*—at the present time; *dāva*—to that extent; *ettha*—here; *dakkhiṇe*—in the southern; *goṭṭhaddhe*—part of the pasture; *imassa*—of Him; *gandhaḥ*—fragrance; *vi*—even; *dullahaḥ*—is difficult to find.

Nāndīmukhī: Why is she agitated?

Padmā: You know. Every evening Kṛṣṇa delights the people of Gokula.

Nāndīmukhī: Yes. It is so.

Padmā: Nowadays it is hard to find even the fragrance of Kṛṣṇa in the southern

part of Vṛndāvana.

Text 1 (d)

Nāndīmukhī: halā, mā dūṇehi. (saṅskṛtena)

*dṛṣṭam bimbīta-dhātu-citra-racanam śaibyā lalaṭam mayā
śyāmā-kuntala-cāmaram ca viluṭhad-vanya-srajoḍḍāmaram
guñjā-hāra-latārdha-mañjur adhunā bhadṛā-bhujāntas tathā
tathyam viddhi sa nāgarī-gurur abhūd govardhanasyātibhiḥ*

halā—O; *mā*—don't; *dūṇehi*—become unhappy; *dṛṣṭam*— seen; *bimbīta*—reflected; *dhātu*—with mineral pigments; *citra*— pictures; *racanam*—construction; *śaibyā*—Śaibyā; *lalaṭam*— forehead; *mayā*—by me; *śyāmā*—Śyāmā; *kuntala*—hair; *cāmaram*—camara whisk; *ca*—and; *viluṭhat*—moving about; *vanya*—of forest flowers; *sraja*—by the garland; *uddāmaram*—excellent; *guñjā*— of guñjā; *hāra*—necklace; *latā*—of a creeper; *ardha*—half; *mañjuḥ*—beautiful; *adhunā*—now; *bhadṛā*—Bhadṛā; *bhuja*—of the arm; *antaḥ*—the end (shoulders); *tathā*—in the same way; *tathyam*—the truth; *viddhi*—please know; *saḥ*—He; *nāgarī*—of the beautiful gopīs; *guruḥ*—the spiritual master; *abhūt*—was; *govardhanasya*—of Govardhana Hill; *atithiḥ*—the guest.

Nāndīmukhī: Don't worry. I saw Śaibyā, her forehead decorated with pictures and designs. I saw Śyāmā, her camara hair garlanded with forest flowers. I saw Bhadrā, her shoulders decorated with a guñjā necklace. Please know that He who is the teacher of all playful and beautiful girls must now be the guest of Govardhana Hill.

Text 2

(nepathye)

*kṛtvā vaṁśīm akhila-jagatī-gīta-saṅgīta-bhaṅgī-
sāṅgī-bhāva-prathama-vasatīm saṅginīm vāma-pāṇau
eśa premṇā vrajati navaṇānandana nanda-sūnur
mandam govardhana -śikhariṇaḥ kandarā-mandirāya*

nepathye—offstage; *kṛtvā*—having performed; *vaṁśīm*—flute; *akhila*—entire; *jagatī*—of the universe; *gīta*—song; *saṅgīta*—the combination of choral and instrumental music; *bhaṅgī*—of the waves; *sāṅgī*—complete; *bhāva*—nature; *prathama*—original; *vasatīm*—residence; *saṅginīm*—friend; *vrajati*—is going; *nayana*—eyes; *anandaḥ*—bliss; *nanda*—of Nanda; *sunuḥ*—the son (Kṛṣṇa);

mandam—slowly; *govardhana*—of Govardhana Hill; *śikharinaḥ*—of the summit; *kandarā*—of a cave; *mandirāya*—for a residence.

Vṛndā: (offstage) Holding In His left hand His friend the flute, a flute that has become the home of waves sweet music that splash against all the worlds, and with blissful eyes looking for a cave where He may stay, with great love Nanda's son slowly walks on the summit of Govardhana Hill.

Text 3 (a)

Nāndīmukhī: *pa-ume, tumam imiṇā vuttanteṇa candā-ali-am suhāvehi. aham su-alam aṇusarissam. (iti niśkrāntā).*

Padmā: *(punaḥ paśyanti). eṣā karālā-e ejji-ā-e cittam anuvaṭṭanti vaṇa-de-adā vundā candā-ali-am sacchalam nivāredi.*

pu-ume—O Padmā; *tumam*—you; *imiṇā*—with this; *vuttanteṇa*—news; *candā-ali-am*—Candrāvalī; *suhāvehi*—please delight; *aham*—I; *su-alam*—to Subala; *aṇusarissam*—shall go; *iti*—thus; *niśkrāntā-j*—she exits; *punaḥ*—again; *paśyanti*—looking; *eṣā*—this; *karālā-e*—of Karālā; *ejji-ā-e*—of the pious woman; *cittam*—the mind; *anuvaṭṭanti*—following; *vaṇa*—of the forest; *de-adā*—the demigoddess; *vundā*—Vṛndā-devī; *candā-ali-am*—Candrāvalī; *sa*—with; *cchalam*—a trick; *nivāredi*—hinders.

Nāndīmukhī: Padmā, with this news please make Candrāvalī happy. I will go to Subala. (Nāndīmukhī exits)

Padmā: (looking again) Fully aware of what is in Karālā's heart, Vṛndā, the goddess of Vṛndāvana Forest, uses this trick to stop Candrāvalī.

Note: Karālā is Candrāvalī's grandmother.

Text 3 (b)

(*nepathye*)

*kim rādheva durantam icchasi balād unmadām ālambitum
mugdhe mā maya mānanīya-jaratī-vākyaṁ bahir mā vraja
eṣa smerā-vilocanañcala-rucā cāpalyam ullāsayann
āyāti vraja-sundarī-gaṇa-mano-māṇikyā-hārī hariḥ*

nepathye—offstage; *kim*—why?; *rādha*—Rādhā; *iva*—just like; *durantam*—

wretched; *icchasi*—do you desire; *balāt*—violently; *unmadām*—madman; *ālambitum*—to embrace; *mugdhe*—O bewildered girl; *mā*—don't accept; *mānaniya*—proud; *jaratī*—old woman; *vākyam*—words; *bahiḥ*—outside; *mā*—don't; *vraja*—go; *eśaḥ*—He; *smera*—amorous; *vilocana*—of the eyes; *añcala*—of the corners; *rucā*—with the luster; *cāpalyam*—agitation; *ullāsayan*—causing to manifest; *āyati*—is arriving; *vraja*—of Vraja; *sundarī*—of the beautiful girls; *gaṇa*—of the multitude; *manah*—of the mind; *māṇikyā*—the rubies; *hārī*—stealing; *hariḥ*—Lord Hari.

Vṛndā: (offstage) Why, like Rādhā, do you yearn to embrace that wretched madman? O bewildered girl, don't listen to the words of that proud old lady. Don't go outside. Robbing Vraja's beautiful girls of the rubies that are their hearts, and His smiling eyes splendid, restless, and mischievous, Kṛṣṇa comes.

Text 4 (a)

(*praviśya*)

Candrāvalī: (*sautkyam samantād avalokya*). *kadham vundā-e alī-am vva vyāharī-adi. kudo ettha kaṇho. (iti khedam nāṭayati)*.

praviśya—enters; *sa*—with; *autsukyam*—anxiety; *samantāt*—in all directions; *avalokya*—looking; *kadham*—how is it?; *vundā-e*—by Vṛndā; *alī-am*—a lie; *vva*—indeed; *vyāharī-adi*—is spoken; *kudaḥ*—where?; *ettha*—here; *kaṇhaḥ*—is Kṛṣṇa; *iti*—thus; *khedam*—distress; *nāṭayati*—represents dramatically.

(*Candrāvalī* enters).

Candrāvalī: (eagerly looking in all directions) Why does Vṛndā lie? Where is Kṛṣṇa? (She becomes distraught.)

Text 4 (b)

Padmā: (*upasṛtya, saṅskṛtena*).

na saṅtāpam svāntād davayasi katham dāva-viśamam
ghana-svaśaiḥ kim vā malinayasi bimbādharam api
vanāntān kekābhiḥ sakhi śikhari-kakṣe mukharayan
sakhī-sthalyāḥ kalyāṇy abhajaḍ upaśalyam yadu-patiḥ

upasṛtya—approaching; *saṅskṛtena*—in Sanskrit; *na*—not; *saṅtāpam*—distress; *sva-antāt*—from your heart; *daayasi*—drive far away; *katham*—how is it?; *dāva-viśamam*—terrible forest-fire; *ghana*—deep; *svāśaiḥ*—with sighs; *kim vā*—and

why?; *malinayasi*—are you polluting; *bimba*—like bimba fruits; *adharam*—lips; *api*—and; *vana*—of the forest; *antan*—the outskirts; *kekābhiḥ*—with the cries of the peacocks; *sakhi*—O friend; *śikhari*—on the mountain (Govardhana); *kakṣe*—in the forest; *mukharayan*—talking; *sakhī-sthalyāḥ*—of the town Sakhisthali; *kalyāṇi*—O fortunate beautiful girl; *abhajat*—has attained; *upaśalyam*—the vicinity; *yadu*—of the Yadu dynasty; *patiḥ*—the Lord (Kṛṣṇa).

Padmā: (approaching, she says in Sanskrit) Why not drive that terrible forest-fire from your heart? Why pollute your bimba-fruit lips with those sighs? O beautiful one, making the forest resound with the peacocks' calls, Kṛṣṇa now stays near the village of Sakhīsthali, by the side of Govardhana Hill

Text 5 (a)

Candrāvalī: (vilokya) kadham pi-a-sahī pa-umā. (iti gādham ālīngya). avi nāma akkhalidam bhaṇidā.

Padmā: adhaim.

vilokya—glancing; *kadham*—how is it?; *pi-a*—dear; *sahī*—friend; *pa-umā*—Padmā; *iti*—thus; *gādham*—deeply; *ālīngya*—embracing; *avi nāma*—perhaps; *akkhalidam*—truthfully; *bhaṇidā*—spoken; *adha im*—it is certainly so.

Candrāvalī: (looking) Is this my dear friend Padmā? (tightly embraces her). I hope what you say is true.

Padmā: Yes, it is true.

Text 5 (b)

(tataḥ praviśati subalenānugamyamānaḥ kṛṣṇaḥ).

Kṛṣṇaḥ: paśya paśya.

akalita-tāpas taraner

asta-śiro-vīthibhis tirodhānāt

asphuṭa-timira-vijṛmbhaḥ

prathayati toṣaṁ niśārambhaḥ

tataḥ—then; *praviśati*—enters; *subalena*—by Subala; *anugamyamānaḥ*—followed; *kṛṣṇaḥ*—Kṛṣṇa; *paśya paśya*—look, look; *akalita*—faint; *tāpaḥ*—heat; *taraneḥ*—of the sun; *asta*—of the western mountain; *śiraḥ*—of the peaks; *vīthibhiḥ*—by the series; *tirodhānāt*—because of the disappearance; *asphuṭa*—unclear; *timira*—of darkness; *vijṛmbhaḥ*—the yawning; *prathayati*—increases;

toṣam—delight; *niśa*—of the evening; *arambhah*—the beginning.

(Accompanied by Subala, Kṛṣṇa enters).

Kṛṣṇa: Look! Look! The faint sun now sets in the peaks of the western mountains. With it's faint yawning of darkness, the beginning of evening is very pleasing.

Text 6 (a)

Subalaḥ: vaassa, ajja go-dohaṇam vi aṇavekkhi-a salālasao vi kimti ettha laddhosi.

Kṛṣṇaḥ: sakhe, mayuram varṇayatā kenacit priyām candrāvalīm smāritaḥ 'smi tad-vilokanāya lālasayam.

Subalaḥ: kerisaṁ mora-vaṇṇaṇam.

vaassa—O friend; *ajja*—today; *gaḥ*—of the cows; *dohaṇam*—milking; *vi*—even; *aṇavekkhi-a*—neglecting; *sa*—with; *lālasaḥ*—the delight (of performing pastimes); *vi*—even; *kimti*—what?; *ettha*—here; *laddhosi*—you have attained; *sakhe*—O friend; *mayuram*—the peacock; *varṇayatā*—speaking; *kenacit*—by someone; *priyām*—beloved; *candrāvalīm*—Candrāvalī; *smāritaḥ*—reminded; *asmi*—I am; *tat*—of her; *vilokanāya*—for the sight; *lālasa*—desire; *iyam*—this; *kerisaṁ*—like what?; *mora mayura*—of the peacocks; *vaṇṇaṇam*—description.

Subala: Friend, even if You are very happy, if You neglect to milk the cows, what will You gain?

Kṛṣṇa: Friend, someone described the peacocks to Me, and that reminded Me of dear Candrāvalī. Now I yearn to see her.

Subala: How did he describe the peacocks?

Text 6 (b)

Kṛṣṇaḥ:

*unmadena purataḥ śikhaṇḍinā
tāṇḍave prṭhuni maṇḍalī-kṛtām
paśya nindita-mahendra-kārmukām
kṛṣṇa-candra-cala-candrakāvalim*

unmadena—intoxicated; *purataḥ*—in the presence; *śikhaṇḍinā*—by a peacock; *tāṇḍave*—in a frenzied dance; *prṭhuni*—extensive; *maṇḍalī*—into a circle; *kṛtām*—made; *paśya*—just see; *nindita*—criticized; *mahendra*—of Lord Indra; *kārmukām*—

the bow (the rainbow); *kṛṣṇa*—dark; *candra*—of the moon; *cala*—moving; *candraka*—of peacock feathers; *avalim*—series.

Kṛṣṇa: He said: "Look at the circle-tail (*candrakāvali*) of this wildly dancing peacock, a tail that eclipses even the rainbow."

Text 7 (a)

Subalaḥ: tado ā-atṭhaṇaṁ vaṁśī-kalaṁ ullāsehi.

(kṛṣṇo vaktre veṇuṁ vinyasyati).

Candrāvalī: (niśamya. saghūrṇam). savvadā suvvantivī vi assuda-arī vi-a vimhāvedi dummuhī muralī.

tadaḥ—therefore; *ā-atṭhaṇaṁ*—attractive; *vaṁśī*—of the flute; *kalaṁ*—sweet sound; *ullāsehi*—please manifest; *kṛṣṇaḥ*—Kṛṣṇa; *vaktre*—to His mouth; *veṇuṁ*—the flute; *vinyasyati*—places; *niśamya*—having heard; *sa*—with; *ghūrṇam*—agitation; *savadā*—at all times; *suvvantivi*—although heard; *assuda*—unheard; *arī*—pastimes; *vi-a*—as if; *vimhāvedi*—amazes; *dummuhī*—harshly speaking; *muralī*—flute.

Subala: Please play some sweet music on Your flute.

(Kṛṣṇa places the flute to His mouth.)

Candrāvalī: (Hearing the sound of the flute, she becomes agitated.) Whenever I hear it, that playful rascal flute fills me with wonder.

Text 7 (b)

Kṛṣṇaḥ: sakhe subala, adya candrāvalī-prasāde tvayā mamānukūlena bhavitavyam.

Subalaḥ: adha im.

Padmā: halā, pekkha. eso veṇu-saṇṇā-e tumam tuvarāvedi go-ulenda-ṇandaṇo.

sakhe—O friend; *subala*—Subala; *adya*—now; *candrāvalī*—of Candrāvalī; *prasāde*—the favor; *tvayā*—because of you; *mama*—of me; *ānukūlena*—by the favor; *bhavitavyam*—may be; *adha im*—yes, indeed; *halā*—O; *pekkha*—look; *esaḥ*—He; *veṇu*—of the flute; *saṇṇā-e*—with the signal; *tumam*—to you; *tuvarāvedi*—hastening; *go-ulenda*—of the king of Gokula; *ṇandaṇaḥ*—the son (Kṛṣṇa).

Kṛṣṇa: Friend Subala, today We will try to please Candrāvalī.

Subala: Yes.

Padmā: Look! With a signal from His flute, Kṛṣṇa, the prince of Gokula, calls you to quickly come to Him.

Text 7 (c)

Candrāvalī: (vilokya. saṅskṛtena).

*sakhi murali viśāla-cchidra-pūrṇā
laghur atikaṭhinā tvam granthilā nirasāsi
tad api bhajasī śvaśvac cumbanānanda-sāndram
hari kara-parirambham kena puṇyodayena*

vilokya—looking; *saṅskṛtena*—in Sanskrit; *sakhi murali*—O dear friend the flute; *viśāla-jālena*—with so many big holes in your body (in other words, full of chidra, which also means "faults"); *pūrṇā*—full; *laghuḥ*—very light; *atikaṭhinā*—very hard in constitution; *tvam*—you; *granthilā*—full of knots; *nirasā*—without juice; *asi*—are; *tad api*—therefore; *bhajasī*—you obtain through service; *śvaśvat*—continuously; *cumbana-ānanda*—the transcendental bliss of kissing by the Lord; *sāndram*—intense; *hari-kara-parirambham*—embracing by the hands of Śrī Kṛṣṇa; *kena*—by what; *puṇya-udaya*—means of pious activities.

Candrāvalī: (Looking, she says in Sanskrit) My dear friend the flute, you are actually full of many holes or faults. You are light, hard, juiceless and full of knots. But what kind of pious activities have engaged you in the service of being kissed by the Lord and embraced by His hands?*

Text 8 (a)

Kṛṣṇaḥ: (puro dr̥ṣṭvā, sānandam) sakhe, seyam mama locanendīvara-candrikā candrāvalī. (iti sādaram upetya).

purah—ahead; *dr̥ṣṭvā*—looking; *sa*—with; *anandam*—bliss; *sakhe*—O friend; *sa*—she; *iyam*—this; *mama*—My; *locana*—of the eyes; *indīvara*—of the lotus flowers; *candrikā*—moonlight; *candrāvalī*—Candrāvalī; *iti*—thus; *sa*—with; *adaram*—respect; *upetya*—approaching.

Kṛṣṇa: (Looking ahead, He happily says) Friend, here is Candrāvalī, the moon who makes My lotus eyes bloom.

Text 8 (b)

priye,

*candras tava mukha-bimbam
candrā nakharāṇi kuṇḍale candrau
nava-candras tu lalāṭam
satyaṁ candrāvalī tvam asi*

(candrāvalī lajjate).

priye—O beloved; *candraḥ*—moon; *tava*—your; *mukha*—of the face; *bimbam*—circle; *candraḥ*—moons; *nakharāṇi*—fingernails and toenails; *kuṇḍale*—two earrings; *candrau*—moons; *nava*—new; *candraḥ*—moon; *tu*—and; *lalāṭam*—forehead; *satyaṁ*—in truth; *candrāvalī*—Candrāvalī; *tvam*—you; *asi*—are; *candrāvalī*—Candrāvalī; *lajjate*—becomes embarrassed.

Beloved, your face is a moon, your fingernails and toenails are moons, and your forehead is a new moon. In truth, you are a host (avali) of moons (candra).

(Candrāvalī is embarrassed.)

Text 9 (a)

*Kṛṣṇaḥ: priye, duṣṭa-dānava-damanābhiniveśāt tvan-mukha-candra apreṣamāṇa
yātayāmā bhavantyo 'pi na yāta-yāmā bhavanti mamāmūr yāminyaḥ.*

priye—O beloved; *duṣṭa*—wicked; *dānava*—of the demons; *damanā*—the curbing; *abhiniveśāt*—because of concentration; *tvat*—your; *mukha*—of the face; *candram*—moon; *apreṣamāṇasya*—not seeing; *yāta-yāmā*—useless; *bhavantyaḥ*—because of your; *api*—although; *na*—not; *yāta-yāmāḥ*—useless; *bhavanti*—they are; *mama*—My; *amūḥ*—these; *yāminyaḥ*—nights.

Kṛṣṇa: Beloved, unable, because I was busy killing so many demons, to see the moon of your face, I wasted so many nights.

Text 9 (b)

*Candrāvalī: sundara, bhamarassa via- ṇava-ṇavāṇusāriṇi de pa-idī kadham
cirāsaṅga-ṇīrasāsu pa-umiṇīsu ahiramadu.*

sundara—O handsome boy; *bhamarassa*—of a bumble-bee; *vi-a*—just like;
ṇava—newer; *ṇava*—and newer; *aṇusāriṇī*—friends; *de*—Your; *pa-idī*—nature;
kadham—how is it?; *cira*—for a long time; *asaṅga*—because of contact; *ṇīrarāsu*—
stale; *pa-umiṇīsu*—among the lotus flower; *ahiramadu*—may enjoy.

Candrāvalī: Handsome one, You are like a bumble-bee that always seeks a new companion. Why should You play with us? We are like lotus flowers dried-up by Your long absence.

Text 9 (c)

*Kṛṣṇaḥ: priye candrāvalī, pratipad-āloke tvam sarveśam nava-navāsi. tad adya
nirvāpaya virahottāpam pariśvaṅga-rasena.*

priye—dear; *candrāvalī*—O Candrāvalī; *pratipad*—of the beginning; *āloke*—in
the sight; *tvam*—your; *sarveśam*—of all; *nava*—newer; *nava*—and newer; *asi*—are;
tat—therefore; *adya*—at this moment; *nirvāpaya*—please cool; *viraha*—of
separation; *uttāpam*—the burning distress; *pariśvaṅga*—of an embrace; *rasena*—
with the nectar.

Kṛṣṇa: Dear Candrāvalī, whenever I see you, you are always newer and newer. With the nectar of your embrace please extinguish the flames of separation from you

Text 9 (d)

Padmā: pi-a-sahī-virahena kudo tumha tāvuppattī.

*Subalaḥ: a-i, mā kkhu evvaṁ bhaṇa. eso candā-alī-virahena saṇtatto sī-alā-e
jaladhārā-e kacche deham nikkhivi-a satīṇṇo ca-uro vi-a ṇaṁ jjevva candā-alī-aṁ
savvado peccha-i vaasso.*

pi-a—dear; *sahī*—of the friend (Candrāvalī); *virahena*—because of the
separation; *kudaḥ*—why?; *tumha*—your; *tāvuppattī*—burning distress; *a-i*—Alas;
mā—don't; *kkhu*—indeed; *evvaṁ*—in this way; *bhaṇa*—speak; *esaḥ*—He; *candā-
alī*—of Candrāvalī; *virahena*—because of the separation; *saṇtattaḥ*—burning with
distress; *sī-alā-e*—cooling; *jaladhārā-e*—of a rain-cloud; *kacche*—in the vicinity;
deham—body; *nikkhivi-a*—having placed; *satīṇṇaḥ*—thirsty; *ca-uraḥ*—cakora bird;
vi-a—like; *ṇaṁ*—this; *jjevva*—indeed; *candā-alī*—Candrāvalī; *savvadaḥ*—

everywhere; *peccha-i*—sees; *vaassah*—friend (Kṛṣṇa).

Padmā: How can it be that Kṛṣṇa is burning in separation from my dear friend?

Subala: Don't talk like that. As a thirsty cakora bird throws its body before a cooling, water-filled cloud, so my friend, burning in separation from her, always gazes at Candrāvalī.

Text 9 (e)

Kṛṣṇaḥ: priye, śrūyatām.

vipināntare milantī

madhura-rasā śītala-sparśā

amṛta-mayī tvad-virahe

samajani mama tāpa-nuttaye rādhā

(iti sambhramam) dhārā dhārā.

priye—O beloved; *śrūyatām*—this should be heard; *vipina*—of the forest; *antare*—within; *milantī*—assembling; *madhura*—sweet; *rasā*—nectar; *śītala*—cool; *sparśā*—to the touch; *amṛta*—of nectar; *mayī*—consisting; *tvad*—of you; *virahe*—in the separation; *samajani*—became manifested; *mama*—My; *tāpa*—of the burning distress; *nuttaye*—for removing; *rādhā*—Rādhā; *iti*—thus; *sambhramam*—bewildered; *dhārā dhārā*—a stream of water, a stream of water.

Kṛṣṇa: Beloved, listen. During our separation, when I was in the forest, there was only one thing to relieve My distress. That thing was full of nectar, cooling to the touch and very sweet. That thing was Rādhā. (bewildered) I mean the stream of water, the stream of water!

Text 10 (a)

Candrāvalī: (sābhyasūyam) gaccha, rāham jjeva sevehi.

Kṛṣṇaḥ: priye, dharety avadam.

Candrāvalī: jādām kadham doṇam vaṇṇāṇam vivarīdattaṇam.

Kṛṣṇaḥ: priye, dvayor varṇayoḥ karṇayor vā viparītatvam ity asminn asti vicārah.

sa—with; *abhyasuyam*—anger and jealousy; *gaccha*—go!; *rāham*—Rādhā; *jjeva*—indeed; *sevehi*—serve!; *priye*—O beloved; *dhārā*—a stream of water; *iti*—thus; *avadam*—I said; *jādām*—produced; *kadham*—how is it?; *doṇam*—of the two; *vaṇṇāṇam*—of the syllables; *vivarīdattanam*—the opposite; *priye*—O beloved;

dvayoḥ—of the two; *varṇayoḥ*—syllables; *karṇayoḥ*—on the ears; *vā*—or; *viparītatvam*—the opposite; *iti*—thus; *asmin*—in this; *asti*—is; *vicārah*—consideration.

Candrāvalī: (With jealous anger) Go! Serve Rādhā!

Kṛṣṇa: Beloved, I said "water".

Candrāvalī: Then why did my ears hear something else?

Kṛṣṇa: O beloved, your ears did not hear it right.

Text 10 (b)

Candrāvalī: (roṣāruṇaṁ mukham ānamayya). a-i dāna-sauṇḍa. alam edā-e avahitthā-e. ajja appaṇo maṇahāriṇo suvaṇṇa-ju-alassa viṇṇāsādo sāhu māhurī-pūrida-kaṇṇamhi kidā.

roṣa—with anger; *aruṇam*—red; *mukham*—face; *ānamayya*—bowing; *a-i*—O; *dāna-sauṇḍa*—generous; *alam*—what is the need; *edā-e*—of this; *avahitthā-e*—pretense; *ajja*—today; *appaṇaḥ*—of the self; *maṇahāriṇaḥ*—captivating; *suvaṇṇa*—gold; *ju-alassa*—of the two (earrings); *viṇṇāsāddaḥ*—because of the placing; *sāhu*—very well; *māhurī*—with nectar; *pūrita*—filled; *kaṇṇamhi*—my ears; *kidā*—performed.

Candrāvalī: (turns down her head, which is now red with anger) O Kṛṣṇa addicted to giving gifts to others, what is the use of pretending? Now my ears are flooded with the sweetness of those two golden syllables, syllables that enchant the heart.

Text 10 (c)

Kṛṣṇaḥ:

*yathārtheyaṁ vāṇī tava cakita-sāraṅga-nayane
suvarṇālankāro madhurayati yat te śruti-yugam
mukhendor antas te bahir api suvarṇa-cyutir iyaṁ
mama śrotra-dvandvaṁ nayana-yugalaṁ cākulayati*

yatha-ārtha—appropriate; *iyam*—this; *vāṇī*—word; *tava*—your; *cakita*—trembling; *sāraṅga*—of a deer; *nayane*—eyes; *suvarṇa*—of gold; *alankārah*—ornament; *madhurayati*—beautiful; *yat*—because; *te*—your; *śruti*—of ears; *yugam*—pair; *mukha*—of the face; *indoḥ*—of the moon; *antaḥ*—end; *te*—of you; *bahiḥ*—outside; *api*—even; *suvarṇa*—of the gold; *cyutih*—falling; *iyam*—this;

mama—My; *śrotra*—of ears; *dvandvam*—pair; *nayana*—of eyes; *yugalam*—pair; *ca*—and; *akulayati*—confuses.

Kṛṣṇa: O girl with eyes like a frightened doe, what you say is right. That golden ornament does make your ears very sweet. The beautiful sound of your name arouses My ears and the golden splendor of your face arouses My eyes.

Text 11 (a)

Padmā: halā appaṇo adiṭṭham sumarantī mā khijjehi. jutto rāhāṇurattassa imassa rāhā-nāma-mayī saṅkadhā.

Candrāvalī: (niśvasya) sahi pa-ume, evaṃ ṇedam.

halā—O; *appaṇaḥ*—of the self; *adiṭṭham*—misfortune; *sumarantī*—remembering; *mā*—don't; *khijjehi*—become depressed; *juttaḥ*—appropriate; *rāhā*—of Rādhā; *āṇurattassa*—of one who is enamored; *imassa*—of Him; *rāhā*—of Rādhā; *nāma*—of the name; *mayi*—consisting; *saṅkadhā*—speech; *niśvasya*—sighing; *sahi*—O friend; *pa-ume*—Padmā; *evaṃ ṇedam*—this is true.

Padmā: Ah, don't torture yourself by meditating on Your misfortune. It is natural that boy in love with Rādhā will always say the name "Rādhā".

Candrāvalī: (sighs) Friend Padmā, so it is.

Text 11 (b)

Kṛṣṇaḥ: priye, bādham anāsaṅkanīyam evedam. yataḥ.

*tasya ṣoḍaśa-kalasya ṣoḍaśī
vallabhā sphurati yā nabhas-tale
rādhayā suvadane katham tayā
saṅgatir bhuvi mamādyā sambhavet*

priye—O beloved; *bādham*—assuredly; *anāsaṅkanīyam*—not worthy of suspicion; *eva*—indeed; *idam*—this; *yataḥ*—because; *tasya*—of Him; *ṣoḍaśa*—sixteen; *kalasya*—having phases (the moon); *ṣoḍaśī*—one sixteenth; *vallabhā*—beloved; *sphurati*—is manifested; *yā*—who; *nabhaḥ*—of the sky; *tale*—on the surface; *rādhayā*—by Rādhā; *suvadane*—O beautiful-faced girl; *katham*—how is it; *tayā*—by her; *saṅgatiḥ*—contact; *bhuvi*—on the ground; *mama*—My; *adya*—now; *sambhavet*—may be possible.

Kṛṣṇa: Beloved, please don't worry. O girl with the beautiful face, the word "Rādhā" means "the beautiful full-moon shining in the sky". How can I, who stand on the earth, meet the moon?

Text 12 (a)

Padmā: ca-u-saṭṭhi-kalā-sāliṇo de ṇa kkhu sāvi solaha-kalassa vallahā dullahā

ca-u-saṭṭhi—64; *kalā*—arts; *sāliṇaḥ*—expert; *de*—of You; *ṇa*—not; *kkhu*—indeed; *sāvi*—some girl; *solaha-kalassa*—of the moon; *vallahā*—beloved; *dullahā*—difficult to attain.

Padmā: The moon has only sixteen phases, but You are learned in sixty-four arts. It is not so difficult for You to be moon's beloved.

Text 12 (b)

Kṛṣṇaḥ: (sapraśrayam avalokya).

*candrāvalī-vadana-puṣkara-saṅgi-gaṇḍa-
candrāvalī-katara-tarka-kalaṅkitāṅgau
śaṅkākulo 'tra kalayan kamalāyatākṣi
sām kāku-lola-hṛdayaḥ praviśāmi nāham*

sa—with; *praśrayam*—humbleness; *avalokya*—glancing; *candrāvalī*—of Candrāvalī; *vadana*—of the face; *puṣkara*—lotus flower; *saṅgi*—contact; *gaṇḍa*—cheeks; *candrau*—two moons; *alīkatara*—very false; *tarka*—logic; *kalaṅkita*—polluted; *aṅgau*—limbs; *śaṅka*—with plaintive words; *lola*—agitated; *hṛdayaḥ*—heart; *praviśāmi*—enter; *na*—not; *aḥam*—I.

Kṛṣṇa: (looking with love and respect) O girl with the lotus eyes, when I see in the sky of Candrāvalī's face the two moons of her cheeks become blackened by this twisted logic, My heart trembles. Agitated with many fears, I cannot be happy.

Text 13 (a)

Candrāvalī: (savyāja-prasādam) de-a, ṇaṃ kkhu go-ula-jāṇa-jī-aṇa-bhūdassa de savva-suha-kāridā-guṇaṃ kā kkhu hada-buddhi-ā ṇa sahadi. tā nipphaleṇa saṅko-eṇa

sādaṅko hohi.

sa—with; *vyāja*—feigned; *prasādam*—mercy; *de-a*—O Lord; *na*—not; *kkhu*—indeed; *go-ula*—of Gokula; *jaṇa*—of the people; *jī-ana*—the life; *bhūdassa*—produced; *de*—of You; *savva*—all; *suha*—auspiciousness; *kārida*—the state of doing; *gunam*—quality; *na*—not; *kkhu*—indeed; *hada*—struck; *buddhi-ā*—intelligence; *ṇa*—not; *sahadi*—is able to control; *tā*—therefore; *ṇippaheṇa*—useless; *saṅko-eṇa*—with shrinking away; *mā*—don't; *sādaṅkaḥ*—frightened; *hohi*—become.

Candrāvalī: (pretending to be merciful) Lord, what foolish girl is not delighted by the all-auspicious qualities of You, the life of Gokula's people. Please don't be frightened and needlessly turn from me.

Text 13 (b)

Kṛṣṇaḥ: (svagatam) gariṣṭhām api manyu-mudrām dhīreyaṁ mukha-mādhuryeṇa nihnute. (prakāśam) priye kṛtam anena gaurava-viśodgāreṇa. roṣokti-mādhvikam eva varam variṣṭham.

svagatam—aside; *gariṣṭhām*—most intense; *api*—although; *manyu*—of anger; *mudrām*—symptoms; *dhīra*—sober; *iyam*—she; *mukha*—of the face; *mādhuryeṇa*—with pleasantness; *nihnute*—denies; *prakāśam*—openly; *priye*—O beloved; *kṛtam*—useless; *anena*—with this; *gaurava*—intense; *viśa*—of poison; *udgāreṇa*—with the spitting; *roṣa*—angry; *ukti*—words; *mādhvikam*—sweet nectar; *eva*—indeed; *varam*—excellent; *variṣṭham*—best.

Kṛṣṇa: (aside) With a sweet face this very polite girl hides the signs of her ferocious anger. (openly) Beloved, what is the use of this poison of polite words? The mādhvika nectar of angry words is much sweeter.

Text 13 (c)

Candrāvalī: go-ulāṇanda, tumha purado muhaṁ dāmsedum ṇa pahavāmi. jaṁ pragabbhaṁ vāharantī avaraddhammi tā gharaṁ gamissam.

Kṛṣṇaḥ: (sānunayam) priye, prasīda prasīda. baddho 'yam añjaliḥ.

go-ula—of Gokula; *ananda*—O bliss; *tumha*—Your; *puradaḥ*—presence; *muhaṁ*—face; *dāmsedum*—to show; *ṇa*—not; *pahavāmi*—I am not able; *jaṁ*—because; *pragabbham*—arrogant; *vāharantī*—speaking; *avaraddhammi*—I am an offender; *tā*—therefore; *gharam*—home; *gamissam*—I shall go; *sa*—with;

anunayam—an appeal; *priye*—O beloved; *prasīda*—be merciful, be merciful; *baddhaḥ*—folded; *ayam*—these; *añjaliḥ*—folded hands.

Candrāvalī: Bliss of Gokula, I have no power to show my face before You. I spoke arrogantly. I am an offender. Therefore I will go home.

Kṛṣṇa: (appealing) Beloved, be kind. Be kind. I am folding My hands.

Text 13 (d)

Candrāvalī: suha-a, ujjū-am vi-āharantīm kīsa mām alī-am saṅkasi. tā aṇujāṇehi mām bhadda-ālī-daṁsaṇassa. (iti padmayā saha niśkrāntā).

suha—O fortunate one; *ujju-am*—in a straightforward way; *vi-āharantīm*—speaking; *kīsa*—why?; *mām*—me; *alī-am*—untrue; *saṅkasi*—You suspect; *tā*—therefore; *aṇujāṇehi*—please give permission; *mām*—to me; *bhadda-ālī*—of Bhadrakālī; *daṁsaṇassa*—for the purpose of seeing; *iti*—thus; *padmayā*—Padmā; *saha*—along with; *niśkrāntā*—exits.

Candrāvalī: O handsome one, I speak the truth. Why do You fear I am tricking You? Please give me permission to see the deity of Goddess Bhadrakālī.

(Accompanied by Padmā, Candrāvalī exits.)

Text 13 (e)

Kṛṣṇaḥ: sakhe, mahānubhāvām etām mac-citta-mahākāśa-candrāvalīm api baliyas-tamaḥkandalībhir avaskanditām ālokyā nirāloko 'smi.

Subalaḥ: pi-a-vaassa, kimti evvaṁ bhaṇāsi. sā kkhu adakkhinā ṇa diṭṭha.

sakhe—O friend; *maha*—great; *anubhāvām*—splendor; *etām*—this; *mat*—My; *citta*—of the mind; *mahā*—great; *akāśa*—in the sky; *candrāvalīm*—Candrāvalī; *api*—although; *baliyaḥ*—more powerful; *tamaḥ-kandalībhiḥ*—by the dark rahu planets; *avaskanditām*—eclipsed; *ālokyā*—having seen; *nirālokaḥ*—unable to see; *asmi*—I am; *pi-a*—dear; *vaassa*—friend; *kimti*—why indeed?; *evvaṁ*—in this way; *bhaṇāsi*—You are speaking; *sā*—she; *kkhu*—indeed; *adakkhinā*—cunning; *ṇa*—not; *diṭṭha*—seen.

Kṛṣṇa: Friend, the glorious Candrāvalī-moons I once saw shining in the sky of My heart were attacked by many powerful Rāhu planets. I see them no more. Now I stand in the darkness.

Subala: Friend, why do You talk like that? No longer need You look at that unpleasant girl.

Text 13 (f)

Kṛṣṇaḥ: sakhe, bādham durūhā mahīyasām prakṛtiḥ. tathedānīm.

*nyaviśata nayanānte kāpi sārālya-niṣṭhā
vacasi ca vinayena stotra-bhaṅgī nyavātsīt
ajani ca mayi bhūyān sambhramas tena tasyā
vyavṛṇuta hṛdi manyum susthu dākṣiṇyam eva*

sakhe—O friend; *bādham*—greatly; *durūhā*—difficult to understand; *mahīyamām*—of the great; *prakṛtiḥ*—the nature; *tatha*—therefore; *idānīm*—now; *nyaviśata*—entered; *nayana*—of the eyes; *ante*—on the corner; *ka api*—some girl; *sārālya*—to honesty; *niṣṭhā*—faithful; *vacasi*—in words; *ca*—and; *vinayena*—with humbleness; *stotra*—prayers; *bhaṅgī*—wave; *nyavātsīt*—held; *ajani*—was produced; *ca*—and; *mayi*—in Me; *bhūyān*—great; *sambhramah*—reverence; *tena*—by him; *tasyāḥ*—of her; *vyavṛṇuta*—manifested; *hṛdi*—in the heart; *manyum*—anger; *susthu*—greatly; *dākṣiṇyam*—cleverness; *eva*—indeed.

Kṛṣṇa: Friend, the nature of great souls is is not easy to understand. Honest respect she keeps in the corners of her eyes. Prayers she humbly keeps in her voice. Respectful to Me, she politely hides the anger in her heart.

Text 14 (a)

*tad ehi manorāriṇi, tasmin keśara-kūṇje niviśya candrāvalī-saṅgomapāyam aṅgī-
karomi. (iti parikramya) sakhe, seyaṁ bakulāvali-mañjulā nikuṅja-vīthī. paśya
paśya.*

tat—therefore; *ehi*—please go; *manohārini*—O beautiful girl; *tasmin*—in that; *keśara*—of bakula trees; *kūṇje*—in the grove; *niviśya*—having entered; *candrāvalī*—with Candrāvalī; *saṅgama*—contact; *upāyam*—remedy; *aṅgī-karomi*—I shall accept; *iti*—thus; *parikramya*—He walks; *sakhe*—O friend; *sa*—she; *iyam*—this; *bakula*—of bakula trees; *avali*—with a multitude; *mañjulā*—charming; *nikuṅja*—of groves; *vīthī*—series; *paśya paśya*—look, look.

Come. Entering this grove of bakula trees, I will plan a strategy to meet Candrāvalī again. (They walk.) Friend, this forest path is beautiful with many bakula trees. Look! Look!

Text 14 (b)

*sphurati saro dakṣiṇataḥ
savye vāpi samntataḥ kalyāṇ
iti keśarāṭavīyaṁ
pramadam nīrādhikā kurute*

sphurati—glittering; *sarah*—lake; *dakṣiṇataḥ*—from the right side; *savye*—on the left; *vāpi*—a pond; *samantataḥ*—in every direction; *kalyāṇ*—canals; *iti*—thus; *keśara*—of bakula trees; *ṭavi*—forest; *iyam*—this; *pramadam*—delight; *nīra*—of water; *ādhikā*—abundance; *kurute*—performs.

On the right is a glittering lake. On the left many small canals in every direction. This water-filled forest of bakula trees is very pleasant.

Note: The word "nīrādhikā" may also be divided "nī-rādhikā" (without Rādhā). In this way Śrī Rādhā is mentioned indirectly.

Text 15 (a)

*Subalaḥ: (svagatam) laddho ma-e osaro. (prakāśam) vassa, sarāhi-ā jjevva tuha
pamadam kura-i kimti nīrāhi-ā tti bhaṇāsi.*

svagatam—aside; *laddhaḥ*—attained; *ma-e*—by me; *osaraḥ*—opportunity; *prakāśam*—openly; *vaassa*—O friend; *sarāhi-ā*—accompanied by Rādhā; *jjevva*—certainly; *tuha*—Your; *pamadam*—delight; *kura-i*—performs; *kimti*—why indeed?; *nīrā hi-ā*—without Rādhā; *tti*—thus; *bhaṇāsi*—You say.

Subala: (aside) Now is my chance. (openly) Friend, if Rādhā were here, it would be very pleasant. Why do You say that it would be pleasant "without Rādhā?".

Note: Subala here assumes the second meaning of the word "nīrādhikā" (without Rādhā).

Text 15 (b)

Kṛṣṇaḥ: (subalam āliṅgya) sakhe, satyaṁ bhaviṣi. tad adya rādhikā yathemām keśara-nikuñja-lakṣmīm alaṅkaroti tathā mad-girā saṁdiśyatām lalitā.

Subalaḥ: taha tti. (iti niśkrāntaḥ).

subalam—Subala; *āliṅgya*—embraces; *sakhe*—O friend; *satyam*—the truth; *braviṣi*—you speak; *tat*—therefore; *adya*—now; *rādhikā*—Rādhā; *yatha*—just as; *imām*—this; *keśara*—of bakula trees; *nikuñja*—of the grove; *lakṣmīm*—the beauty; *alaṅkaroti*—decorates; *tathā*—in that way; *mat*—My; *girā*—by the words; *saṁdiśyatām*—should be instructed; *lalitā*—Lalitā; *taha tti*—yes; *iti*—thus; *niśkrāntaḥ*—he exits.

Kṛṣṇa: (embraces Subala) Friend, you say the truth. Rādhā would make this bakula forest beautiful. To Lalitā please repeat My words.

Subala: So be it. (He exists.)

Text 15 (c)

(tataḥ praviśati padmā madhumaṅgalaś ca).

Madhumaṅgalaḥ: pa-ume, ma-e ajja vaassenā cāḍu-āriṇā aṇuṇīdā vi candāvalī ṇa pasaṇṇa.

Padmā: adha im

tataḥ—then; *praviśati*—enters; *padmā*—Padmā; *madhumaṅgalaḥ*—Madhumaṅgala; *ca*—and; *pa-ume*—O Padmā; *sudam*—heard; *ma-e*—by me; *ajja*—today; *vaassena*—by the friend (Kṛṣṇa); *cāḍu-āriṇā*—speaking flattering words; *aṇuṇīdā*—appealed; *vi*—although; *candāvalī*—Candrāvalī; *ṇa*—not; *pasaṇṇa*—satisfied; *adha-im*—yes, it is true.

(Padmā and Madhumaṅgala enters).

Madhumaṅgala: Padmā, I heard that even though He flattered her with many sweet words, today Candrāvalī was not pleased with my friend.

Padmā: Yes, it is true.

Text 15 (d)

Madhumaṅgalaḥ: ṇūṇaṁ vaasso vi sisaṇṇaṁ vaṭṭa-i. tā juttā doṇaṁ saṅgame amhāṇaṁ saha-āridā.

Padmā: ajja, ado jjevva ma-e aṇusaridosi.

nūṇam—now; *vaassaḥ*—my friend (Kṛṣṇa); *vi*—indeed; *visaṇṇam*—dejected; *vatta-i*—has become; *tā*—therefore; *juttā*—fitting; *doṇam*—of the two; *saṅgame*—in the meeting; *amhāṇam*—of us two; *saha-āridā*—assistance; *ajja*—O pious boy; *ado jjevva*—for this reason; *ma-e*—by me; *aṇusaridosi*—you are followed.

Madhumaṅgalaḥ: Now my friend is unhappy. We should bring the two of Them together again.

Padmā: Saintly one, you lead, and I will follow you.

Text 15 (e)

Madhumaṅgalaḥ: (puro dṛṣṭvā) pa-ume, pekkha eso pi-a-vaasso chappada-metta-sahā-o kesara-kunḍage kimpi mantedi.

Padmā: ajja, ladā-jālehim antaridā bhavi-a suṇamha kim eso bhaṇaditti.

(iti tathā sthitau).

puraḥ—ahead; *dṛṣṭva*—having looked; *pa-ume*—O Padmā; *pekkha*—look; *esaḥ*—He; *pi-a*—dear; *vaassaḥ*—friend; *chappada*—with a bumble-bee; *metta*—exclusive; *sahā-aḥ*—companion; *kesara*—of bakula trees; *kunḍage*—in the grove; *kimpi*—something; *mantedi*—is speaking; *ajja*—O pious boy; *ladā*—of the creepers;; *jālehim*—by the networks; *antaridā*—in the middle; *bhavi-a*—having gone; *suṇamha*—we shall hear; *kim*—what; *esaḥ*—He; *bhaṇaditti*—is saying; *iti*—thus; *tathā*—in that way; *sthitau*—situated.

Madhumaṅgala: (looking ahead) Padmā, look! In this bakula forest my dear friend now talks to a bumble-bee.

Padmā: Saintly one, let us hide in this network of vines and listen to Him talk.

(They both do that.)

Text 15 (f)

Kṛṣṇaḥ: (rādhām smaran. sotkaṇṭham).

prasarati yad bhrū-cāpe
ślathajyam akarot smaro dhanuḥ pauspam
madhurima-maṇi-mañjūṣā
bhūṣāyai me priyā sāstu

rādhām—Rādhā; *smaran*—remembering; *sa*—with; *utkaṇṭham*—agitation; *prasarati*—extending; *yat*—because; *bhrū*—of the eyebrows; *cāpe*—in the bow; *ślathajyam*—greatly loosened; *akarot*—performed; *smarah*—cupid; *dhanuḥ*—bow; *pauṣpam*—fashioned from flowers; *madhurima*—of charm; *maṇi*—of the jewels; *mañjūśa*—the chest; *bhūśāyati*—for an ornament; *me*—of Me; *priyā*—beloved; *sa*—she; *astu*—may be.

Kṛṣṇa: (Remembering Rādhā, Kṛṣṇa becomes filled with longing.) I wish My beloved, who is a treasury of the jewels of sweetness, and from the bow of whose raised eyebrows Kāmadeva shoots arrows of flowers, would become an ornament decorating Me.

Text 16 (a)

Madhumaṅgalaḥ: pa-ume, eso ukkaṇṭhā-e tujjha pi-a-sahīm cce-a vaṇṇedi. tā ehi. turidaṁ gadu-a ṇaṁ samāṇemha.

Padmā: ajja, suṭṭhu ñiṭṭhaṅkidam suṇamha jaṁ bahu-vallaho eso.

pa-ume—O Padmā; *esaḥ*—He; *ukkaṇṭhā-e*—with longing; *tujjha*—Your; *pi-a*—dear; *sahīm*—friend (Candrāvalī); *cce-a*—certainly; *vaṇṇedi*—is describing; *tā*—therefore; *ehi*—please go; *ṇaṁ*—to her; *samāṇemha*—clearly; *ñiṭṭhaṅkidam*—spoken; *suṇamha*—we have heard; *jaṁ*—what; *bahu*—very; *vallahaḥ*—affectionate; *esaḥ*—He.

Madhumaṅgala: Padmā, with great longing He describes your dear friend. Let us go and being her at once.

Padmā: Saintly one, without doubt we heard Him say He loves her.

Text 16 (b)

Kṛṣṇaḥ: (punaḥ sautsukyam)

*sā mukha-suśamā nirjita-
rākā-candrā valī-lasan-madhyā*

(ity ardhokte)

punaḥ—again; *sa*—with; *autsukyam*—longing; *sā*—she; *mukha*—face; *suśamā*—very beautiful; *nirjita*—conquered; *rākā-candrā*—the full moon (or Candrāvalī); *valī*—beautiful wrinkles; *lasat*—manifesting; *madhyā*—on the waist; *iti*—thus;

ardha—middle; *ukte*—in the speech.

Kṛṣṇa: (Again with longing) The beauty of her face defeats the full moon. Her waist is beautiful with three folds. (Kṛṣṇa stops in the middle).

Note: If the second line is divided "rākā-candrāvalī lasan-madhyā", these words mean "Her face is beautiful. She eclipses Candrāvalī. Her waist is beautiful."

Text 16 (c)

Madhumaṅgalaḥ: pa-ume, alam idam imādo pareṇa sudeṇa tuṇṇam gacchamha.
Padmā: juttam kadhesi.
(*ity ubhau javena dūram parikrāmataḥ*).

pa-ume—O Padmā; *alam*—enough!; *idam*—with this; *imādaḥ*—from this place; *pareṇa*—with further; *sudeṇa*—with hearing; *tuṇṇam*—quickly; *gacchamha*—let us go; *juttam*—appropriately; *kadhesi*—you speak; *iti*—thus; *ubhau*—the two; *javena*—quickly; *dūram*—far away; *parikrāmataḥ*—walk.

Madhumaṅgala: Padmā, why should we listen any more? Let us quickly go.
Padmā: What you say is right.

(They quickly walk far away).

Text 16 (d)

Kṛṣṇaḥ:

muhurā dhāsyati rādhā
mad-urasi rasikā ātmanam

muhurā—moment; *dhāsyati*—will place; *rādhā*—Rādhā; *mat*—My; *urasi*—on the chest; *rasikā*—beautiful; *kim*—will?; *ātmanam*—personally.

Kṛṣṇa: When will beautiful Rādhā embrace My chest?

Text 17 (a)

Padmā: ajja, evvam bhaṇāmi. māṇiṇī-e pi-a-sahī-e sa-am samā-amejña lāhavam hodi. tā parāvatti-a kaṇham viṇṇavehi.

ajja—O pious boy; *evvam*—in this way; *bhaṇāmi*—I speak; *māṇiṇī-e*—proud; *pi-a*—dear; *sahī-e*—of the friend (Candrāvalī); *sa-am*—personally; *samā-ameña*—with the meeting; *lāhavam*—rightness; *hodi*—will be; *tā*—therefore; *parāvatti-a*—having returned; *kaṇham*—to Kṛṣṇa; *viṇṇavehi*—please inform.

Padmā: O saintly one, this I say: My proud friend may treat Kṛṣṇa lightly when He goes to her. Please go and tell Kṛṣṇa this.

Text 17 (b)

Madhumaṅgalaḥ: sohaṇam mantesi. (iti kṛṣṇāntim āsādyā). pi-a-vaassa, pacchaṇṇena bhavi-a savvam de a-aṇṇidaṁ ma-e ukkhaṇṭhāva-aṇaṁ. tā āṇavehi. tam jjevva tujjha vallaham turi-am samāṇemi.

sohaṇam—the proper thing; *mantesi*—you are speaking; *iti*—thus; *kṛṣṇa*—Kṛṣṇa; *antim*—the presence; *āsādyā*—attains; *pi-a*—dear; *vaassa*—O friend; *pacchaṇṇena*—by hidding; *bhavi-a*—having become *savvam*—all; *de*—of You; *aṇṇidaṁ*—heard; *ma-e*—by me; *ukkhaṇṭhā*—of longing; *va-aṇaṁ*—words; *tā*—that; *āṇavehi*—please order; *tam*—her; *jjevva*—certainly; *tujjha*—Your; *vallaham*—beloved; *turi-am*—quickly; *samāṇemi*—I shall bring.

Madhumaṅgala: You speak well. (Madhumaṅgala approaches Kṛṣṇa). Dear friend, by eavesdropping I heard Your words of longing. Please order me, and I will quickly bring Your beloved.

Text 17 (c)

Kṛṣṇaḥ: (saślāgham ālīngya) sakhe, mad-anugraheṇa śīghram ānaya. (Madhumaṅgalaḥ parikramya padmayā saha niśkrāntaḥ).

sa—with; *ślāgham*—praise; *ālīngya*—embracing; *sakhe*—O friend; *mat*—My; *anugraheṇa*—with blessings; *śīghram*—quickly; *ānaya*—bring; *madhumaṅgalaḥ*—Madhumaṅgala; *parikramya*—walking about; *padmayā*—by Padmā; *saha*—accompanied; *niśkrāntaḥ*—exits.

Kṛṣṇa: (Glorifies and embraces Madhumaṅgala) Friend, I bless you. Please quickly bring Her.

(Accompanied by Padmā, Madhumaṅgala walks offstage.)

Text 17 (d)

Kṛṣṇaḥ: aho paramotkaṇṭhānām premṇām utkaṇṭhā-kāritvam.

*bhramare 'pi guṇjati nikuṇja-koṭare
manute manas tu maṇi-nūpura-dhvanim
anilena cañcati tṛṇāñcale 'pi tām
purataḥ priyām upagatām viśankate*

ahaḥ—O; *parama*—supreme; *utkaṇṭhānām*—of longing; *premṇām*—of love; *utkaṇṭhā*—of longing; *kāritvam*—the cause; *bhramare*—bumble-bees; *api*—even; *guṇjati*—buzzes; *nikuṇja*—of the grove; *koṭare*—in the interior; *manute*—considers; *manas*—mind; *tu*—but; *maṇi*—jewelled; *nūpura*—ankle-bells; *dhvanim*—sound; *anilena*—by the wind; *cañcati*—moves; *tṛṇa*—of the grass; *añcale*—the border; *api*—even; *tām*—her; *purataḥ*—presence; *priyām*—beloved; *upagatām*—arrived; *viśankate*—suspect.

Kṛṣṇa: Ah! I am overcome by the yearnings of love! When a bumble-bee hums in the grove, my heart thinks it is My beloved's tinkling anklets. When the grass moves in the wind. My heart thinks My beloved has come.

Text 18 (a)

(tataḥ praviśati padmā-madhumaṅgalābhyām saṅgatā candrāvalī).
Candrāvalī: halā pa-ume, kiṁ eso ba-ula-kunḍago dīsa-i.
Padmā: adha im. tā tūṇṇam ehi. (iti parikrāmati).

tataḥ—then; *praviśati*—enters; *padmā*—by Padmā; *madhumaṅgalābhyām*—and Madhumaṅgala; *saṅgatā*—accompanied; *candrāvalī*—Candrāvalī; *halā*—O; *pa-ume*—Padmā; *kim*—what; *esaḥ*—this; *ba-ula*—of bakula trees; *kunḍagaḥ*—grove; *dīsa-i*—is seen; *adha im*—yes, indeed; *tā*—therefore; *tūṇṇam*—quickly; *ehi*—go there; *iti*—thus; *parikrāmati*—she walks.

(Accompanied by Padmā and Madhumaṅgala, Candrāvalī enters).

Candrāvalī: Padma, is that the bakula forest I see?

Padmā: Yes. Let us quickly go there. (They walk there.)

Text 18 (b)

Kṛṣṇaḥ: (nūpura-ravam ākarṇya) hanta, bhūriśo bhrāmito 'smi bhramarī-jhaṅkārāiḥ. tad alam vṛthā pratyudgama-sambhrameṇa. (ity udvegam nāṭayan).

nūpura—of the ankle-bells; *ravam*—the sound; *ākarṇya*—hearing; *hanta*—O; *bhūriśaḥ*—greatly; *bhrāmitaḥ*—bewildered; *asmi*—I am; *bhramarī*—of the bumble-bees; *jhaṅkārāiḥ*—by the buzzing; *tat*—therefore; *alam*—enough; *vṛthā*—uselessly; *pratyudgama*—appearing; *sambhramena*—with this bewilderment; *iti*—thus; *udvegam*—agitation; *nāṭayan*—representing dramatically.

Kṛṣṇa: (Hears the tinkling of the anklets) Ah, I am fooled by buzzing of the bees. I foolishly think She has come. (He is agitated.)

Text 18 (c)

*purāḥ-phalāyām āśāyām
janaḥ kāmam viḍambyate
āsanne hi ghanārambhe
dvi-guṇam ranti cātakaḥ*

purāḥ—in the presence; *phalāyām*—when the fruit; *āśāyām*—when the hope; (or in the sky); *janaḥ*—a person; *kāmam*—indeed; *viḍambyate*—is deceived; *āsanne*—near; *hi*—indeed; *ghana*—of clouds; *arambhe*—in the beginning; *dvi-guṇam*—two kinds; *ranti*—cries; *cātakaḥ*—catake bird.

When there is a little hope, desire increases. When the clouds come, the cataka birds cry twice as loud.

Text 19 (a)

(punar utkarṇo bhavan). katham abhyarṇe bhūśana-śiṅgitam śrūyate. (ity udgrīvikām datvā. sasambhramam). satyam asau militā me preyaśī. (iti tarasā candrāvalī-pārśvam āgatya).

punaḥ—again; *utkarṇaḥ-bhavan*—becomes attentive; *katham*—how is it?; *abhyarṇe*—nearby; *bhūśana*—of ankle bells; *śiṅgitam*—tinkling; *śrūyate*—is heard;

iti—thus; *udgrīvikām*—craning His neck with expectation; *datvā*—having done; *sa*—with; *sambhramam*—agitation; *satyam*—in truth; *asau*—she; *militā*—arrived; *me*—My; *preyasī*—beloved; *iti*—thus; *tarasā*—quickly; *candrāvalī*—of Candrāvalī; *pārśvam*—the side; *āgatya*—goes.

(He becomes very attentive). Why do I hear tinkling ornaments? (Craning His neck with expectation, He is excited.) My beloved has come! (Kṛṣṇa rushes to Candrāvalī's side).

Text 19 (b)

hṛd-bhṛṅga-jaṅgama-latā
maṅgala-bhā rādhikā mayonmuditā

(*ity ardhokte*).

hṛt—of the heart; *bhṛṅga*—the bumble-bee; *jaṅgama*—moving; *latā*—creeper; *maṅgala*—auspiciousness; *bhā*—radiance; *rādhikā*—Rādhā; *maya*—by Me; *unmuditāj*—delighted; *iti*—thus; *ardha-ukte*—half-spoken.

Now I see the flowering vine where the bumblebee of My heart flies. Now I see glorious and auspicious Rādhā, who, . . . (Kṛṣṇa stops in mid-sentence.)

Text 19 (c)

(*Candrāvalī sersyam madhumaṅgalam ālokate*.)

Madhumaṅgalaḥ: *sahi candā-ali*, *maṅgala-bhāreṇa adhi-āsi ti pi-a-vaasso tumam vaṇṇedi*.

candrāvalī—Candrāvalī; *sa*—with; *irśyam*—anger; *madhumaṅgalam*—at Madhumaṅgala; *ālokate*—glances; *sahi*—O friend; *candā-ali*—Candrāvalī; *maṅgala*—of auspiciousness; *bhāreṇa*—with the abundance; *adhi-āsi*—you are; *congratulated*; *ti*—thus; *pi-a*—dear; *vaassah*—the dear friend (Kṛṣṇa); *tumam*—you; *vaṇṇedi*—is describing.

(Candrāvalī angrily glances at Madhumaṅgala).

Madhumaṅgala: Friend Candrāvalī, you are glorious. Our dear friend describes you.

Text 19 (d)

Kṛṣṇaḥ: (savailakṣyam ātmagatam). hanta, katham anena candrāvalīr evābhisāritā, bhavatu. cavṭunoktam eva nirvāhayāmi.

sa—with; *vailakṣyam*—embarrassment (Because of the awkward situation); *ātmagatam*—aside; *hanta*—O; *katham*—how is it?; *anena*—by him; *candrāvalīḥ*—Candrāvalī; *eva*—indeed; *abhisāritā*—has been brought; *bhavatu*—let it be; *cavṭuna*—with flattering words; *uktam*—spoken; *eva*—indeed; *nirvāhayāmi*—I shall perform.

Kṛṣṇa: (Surprised, He says to Himself:) Ah, why did he bring Candrāvalī? I will flatter her.

Text 19 (e)

(prakāśam)

*suhṛd-anurāga-vitandrā
candrāvalīr aṅjasāmbhi*

suhṛt—of the friend; *anurāga*—the love; *vitandrā*—awakened; *candrāvalīḥ*—Candrāvalī; *aṅjasa*—suddenly; *alambhi*—arrived.

(He says openly:) Her love awakened, My friend Candrāvalī has quickly come.

Text 20

(Candrāvalī salajjam kṛṣṇa-kaṇṭhe vaijayantīm vinyasyati).
Kṛṣṇaḥ: (sānandam)

*ekam prāyati paricarya cakora-rāji
candraṁ priye nija-manoratha-pūra-pūrtim
candrāvalī kim u mamākṣi-cakorayos tvaṁ
prītiṁ dvayor api na dhāsyati sevyamānā]*

candrāvalī—Candrāvalī; *sa*—with; *lajjam*—embarrassment; *kṛṣṇa*—of Kṛṣṇa;

kaṇṭhe—on the neck; *vaijayantīm*—Vaijayanti garland; *vinyasyati*—places; *sa*—with; *ānandam*—bliss; *ekam*—one; *prāyati*—attains; *paricarya*—having worshiped; *cakora*—of cakora birds; *rāji*—multitude; *candram*—moon; *priye*—O beloved; *nija*—own; *manoratha*—of desires; *pura*—the flood; *purtim*—fulfilling; *candrāvalī*—O Candrāvalī (multitude of moons); *kim u*—how much more?; *mama*—My; *akṣi*—of the eyes; *cakorayoḥ*—of the two cakora birds; *tvam*—you; *prītim*—delight; *dvayoḥ*—of the two; *api*—even; *na*—not; *dhāsyati*—will place; *sevyamānā*—being served.

(Embarrassed, Candrāvalī places a Vaijayantī garland on Kṛṣṇa's neck).

Kṛṣṇa: (joyful) By worshiping a single moon, a flock of cakora birds finds all its desires fulfilled. O Candrāvalī, you are a great multitude of moons. Why should the two cakora birds of My eyes not find bliss by serving you?

Text 21 (a)

Madhumāṅgalaḥ: (sagarvam) bho vaassa, ditṭha tu-e majjha vilakkhaṇa-vi-akkhaṇadā, jo kkhu ananta-guṇa-sāliṇāvi tu-e mo-ā-idum ṇa pārido so pi-a-sahī-e māṇa-gaṇṭhī ṇa-a-guṇa-dhāriṇā ma-e mo-āvido.

sa—with; *garvam*—pride; *bhaḥ*—O; *vaassa*—friend; *ditṭha*—seen; *tu-e*—by You; *majjha*—my; *vilakkhaṇa*—abundant; *vi-akkhaṇadā*—sagacity; *jaḥ*—who; *kkhu*—indeed; *ānanta*—unlimited; *guṇa*—virtues; *sāliṇāvi*—although endowed; *tu-e*—by You; *mo-ā-idum*—to release; *ṇa*—not; *pāridaḥ*—in any way; *sah*—he; *pi-a*—dear; *sahī-e*—towards the friend; *māṇagaṇṭhī*—offence; *ṇa-a*—new; *guṇa*—qualities; *dhāriṇā*—possessing; *ma-e*—by me; *mo-āvidaḥ*—released.

Madhumāṅgala: (proud) Friend, now You see how clever I am. Although Your virtues are endless, You could not untie Your dear friend's knot of jealous anger. I, a reservoir of ever-new virtues, untied it.

Text 21 (b)

Kṛṣṇaḥ: vayasya, tvam uddaṇḍa-kusuma-kodaṇḍa-vilāsa-śāḍ-guṇye mahāsāndhi-vigraḥilo 'si.

Padmā: ajja, puro paphullā-im malli-pupphā-im papphuranti. tā ehi, imā-im geṇhamha.

(ity ubhau niśkrāntau).

vayasya—O friend; *tvam*—you; *uddaṇḍa*—extraordinary; *kusuma*—of flowers;

kodaṇḍa—bow; *vilāsa*—in the pastimes; *śāḍ-guṇye*—in the six diplomatic maneuvers; *mahā-sāṇḍhi-vigrahikaḥ*—the minister of peace and war; *asi*—you are; *ajja*—O pious boy; *poraḥ*—in the presence; *paphullā*—blossomed; *malli*—malli; *pupphā-im*—flowers; *papphuranti*—are manifest; *tā*—therefore; *ehi*—please go; *imā*—these; *geṇhamha*—let us pick; *iti*—thus; *ubhau*—the two; *niśkrāntau*—exit.

Kṛṣṇa: Friend, when Kāmadeva, who holds a fearsome bow of flowers, considers his six kingly strategies, you are his prime minister of war and peace.

Padmā: (Speaking to Madhumaṅgala) Saintly friend, ahead of us are many blossoming jasmineflowers. Come. Let us pick them.

(Padmā and Madhumaṅgala exit).

Text 21 (c)

Kṛṣṇaḥ: (svagatam) kuñje 'smin nāgatamātrām rādhām tarkayāmi. tad anyataḥ prasthāsye. (prakāśam) priye, purastāt nātidūre nāgara-raṅgocitā nāga-kesarāṭavī. tad atraivānūsarāvaḥ.

(iti niśkrāntau).

svagatam—aside; *kuñje*—grove; *asmin*—in this; *na*—not; *agata-mātrām*—arrived; *rādhām*—Rādhā; *tarkayāmi*—I can guess; *tat*—therefore; *anyataḥ*—somewhere else; *prasthāsye*—I shall go; *prakāśam*—openly; *priye*—O beloved; *purastāt*—from this place; *na*—not; *ati*—very; *dūre*—far away; *nāgara*—a city; *raṅga*—arena; *ucitā*—suitable; *naga-kesara*—of fragrant naga-kesara trees; *aṭavī*—forest; *tat*—therefore; *atra*—there; *eva*—indeed; *anūsarāvaḥ*—let us go; *iti*—thus; *niśkrāntau*—they exit.

Kṛṣṇa: (aside) I think Rādhā is not in this forest. I will go to another forest. (openly) Beloved, not far ahead is a nāga-keśara forest right for Our amorous pastimes. Let Us go there.

(Candrāvalī and Kṛṣṇa exit.)

Text 21 (d)

(tataḥ praviśati lalitayā saha saṅkathayantī rādhā).

Rādhā: halā, pekkha pekkha. anda-ārehiṁ gholidaṁ savvaṁ disā-muham.

Lalitā: pi-a-sahi. timirāhisārecidehiṁ sālama-ppasāhaṇehiṁ maṇḍido tu-e kiṁ kkhu appā.

Rādhikā: adha im.

tataḥ—then; *praviśati*—enters; *lalitayā*—by Lalitā; *saha*—accompanied; *saṅkathayantī*—talking; *rādhā*—Rādhā; *halā*—O; *pekkha pekkha*—look, look; *andha-ārehim*—with darkness; *gholidam*—made terrible; *savvam*—all; *disā*—of the directions; *muham*—the face; *pi-a*—dear; *sahi*—O friend; *timira*—in the darkness; *ahisāra*—a secret rendezvous; *ucidehim*—appropriate; *sālama*—dark; *ppasāhanehim*—with ornaments; *maṇḍidaḥ*—decorated; *tu-e*—by you; *kim*—whether; *kkhu*—indeed; *appā*—the self; *adha im*—yes, it is so.

(Talking to Lalitā, Rādhā enters).

Rādhā: Friend, look! Look! Every direction is covered by terrible darkness.

Lalitā: Dear friend, do You wear dark ornaments right for secretly meeting someone in the darkness?

Rādhā: Yes.

Text 21 (e)

Lalitā: (vilokya sasmitam. saṅskṛtena).

dhammillopari nīlaratna-racito hāras tvayā ropito
vinyastaḥ kuca-kumbhayoḥ kuvalaya-śreṇī-kṛto garbhagaḥ
aṅge kalpitam añjanam vinihitā kastūrikā netrayoḥ
kaṁsārer abhisāra-sambhrama-bharān manye jagad-vismṛtam

vilokya—glancing; *sa*—with; *smitam*—a smile; *saṅskṛtena*—in Sanskrit; *dhammilla*—the braided hair; *upari*—above; *nīlaratna*—with sapphires; *racitaḥ*—fashioned; *hāraḥ*—necklace; *tvayā*—by you; *ropitaḥ*—placed; *vinyastaḥ*—of blue lotus flowers; *śreṇī*—into a garland; *kṛtaḥ*—fashioned; *añjanam*—black cosmetics; *vinihita*—placed; *kasturika*—musk; *netrayoḥ*—on the eyes; *kamsa*—of Kamsa; *areḥ*—of the enemy (Kṛṣṇa); *abhisara*—of the secret rendezvous; *sambhrama*—with the agitation; *bharat*—because of the great abundance; *manye*—I consider; *jagat*—the universe; *vismṛtam*—is forgotten.

Lalitā: (She glances, smiles, and says in Sanskrit:) A necklace of sapphires decorates Your braids. A garland of blue lotus flowers rests on Your waterpot breasts. On Your limbs is sandal paste. Around Your eyes is musk. I think that, yearning to meet Kṛṣṇa, You have forgotten the world.

Text 22 (a)

Rādhikā: halā, muñcehi parihāsam. turi-am uddesehi kesara-kunḍaga-maggam.

halā—O; *muñcehi*—please give up; *parihāsam*—joking; *turi-am*—quickly; *uddesehi*—indicate; *kesara*—of naga-kesara trees; *kunḍaga*—to the grove; *maggam*—the path.

Rādhā: Please don't joke. Quickly show Me the path to the nāga-keśara forest.

Text 22 (b)

Lalitā: ido ido pi-a-sahī. (iti parikrāmantī saśaṅkam. saṁskṛtena).

*timira-masibhiḥ saṁvītāṅgyaḥ kadamba-vanāntare
sakhi mura-ripum puṇyātmānaḥ saranty abhisārikāḥ
tava tu parito vidyud-varṇās tanu-dyuti-sūcayo
hari hari ghana-dhvāntānyetāḥ svavairiṇi bhindate*

ido idaḥ—here, here; *pi-a*—dear; *sahī*—friend; *iti*—thus; *parikrāmantī*—walks; *sa*—with; *śaṅkam*—fear; *saṁskṛtena*—in Sanskrit; *timira*—of darkness; *masibhiḥ*—with dark ointments; *saṁvīta*—concealed; *aṅgyaḥ*—limbs; *kadamba*—of kadamba trees; *vana*—of the forest; *antare*—in the interior; *sakhi*—O friend; *mura*—of the Mura demon; *ripum*—the enemy (Kṛṣṇa); *puṇya*—pure; *ātmanah*—souls; *sarati*—go; *abhisārikāḥ*—going to the rendezvous; *tava*—your; *tu*—but; *paritaḥ*—everywhere; *vidyut*—of lightning; *varṇāḥ*—color; *tanu*—of the form; *dyuti*—splendor; *sucayaḥ*—sharp needles; *hari hari*—O Rādhā, O Rādhā; *ghana*—intense; *dhvāntāni*—darkness; *etāḥ*—these; *sva*—own; *vairiṇi*—enemy; *bhindate*—break.

Lalitā: This way. This way, dear friend. (Lalitā gingerly walks) Friend, their limbs anointed with dark cosmetics, many saintly girls go to meet Kṛṣṇa in the kadamba forest. Alas, alas, the lightning splendor of Your limbs has become Your enemy. Now it breaks the darkness.

Text 23

Rādhikā: alam imiṇā uvālabheṇa. pekkha paccāsaṇṇo ba-ula-kunḍago. (iti saṁbhramād upasṛtya saparāmarśam. saṁskṛtena).

*vidūrān na ghrāṇam madayati murāreḥ parimalo
na kuñje 'yam tasya sphurati nakhara-dyoti-nikaraiḥ
tataḥ śaṅke kasminn api rahasi vallī-valayite
parihāsāṅkṣī priya-sakhi nilīnas tava sakhā*

alam—enough!; *imiṇā*—with this; *uvālabheṇa*—with harsh words; *pekkha*—look!; *paccāsaṇṇaḥ*—near; *ba-ula*—of bakula trees; *kuṇḍagaḥ*—grove; *iti*—thus; *saṁbhramāt*—with agitation; *upasṛtya*—having approached; *sa*—with; *parā*—great; *amarśam*—impatience; *saṁskṛtena*—in Sanskrit; *vidūrāt*—from a great distance; *na*—not; *ghrāṇam*—sense of smell; *madayati*—excites; *murāreḥ*—of Lord Murārī (Kṛṣṇa, the killer of the Mura demon); *parimalah*—fragrance; *na*—not; *kuñje*—in the grove; *ayam*—this; *tasya*—of Him; *sphurati*—is manifest; *nakara*—of the fingernails and toenails; *dyoti*—of the effulgence; *nikaraiḥ*—by the abundance; *tataḥ*—therefore; *sanke*—I suspect; *kasmin api*—in some; *rahasi*—secret place; *vallī*—by creepers; *valayite*—enclosed; *parihāsa*—to joke; *akaṇśī*—desiring; *priya*—dear; *sakhi*—O friend; *nilīnaḥ*—hiding; *tava*—your; *sakhā*—friend.

Rādhā: Stop mocking Me! Look! The bakula forest stands before Us. (She walks quickly and passionately. Then She says in Sanskrit:) From afar Kṛṣṇa's fragrance does not make the nose mad with bliss. The forest is not filled with the splendor of His fingernails and toenails. Dear friend, I suspect your friend, wishing to play a joke, now hides behind some flowering vine.

Text 24 (a)

Lalitā: halā, ehi. vāmodo kadamba-kuṇḍagam vi-iṇamha.

Rādhikā: (tathā kurvatī) a-i cha-illa, diṭṭhosi diṭṭhosi, kisa aṅgehim aṅgā-im saṅgovesi. (iti samantān mṛgayati).

Lalitā: sahi, muñca maggaṇa-ggaham. ehi keli-kuṇḍaga-kappaṇam kuṇamha.

halā—O; *ehi*—come here; *vāmadaḥ*—on the left; *kadamba*—of kadamba trees; *kuṇḍagam*—grove; *vi-aṇamha*—we see; *tathā*—in that way; *kurvatī*—doing; *a-i*—O; *cha-illa*—clever boy; *diṭṭhosi diṭṭhosi*—You are seen, You are seen; *kisa*—why?; *aṅgehim*—by the limbs; *aṅgā-im*—limbs; *saṅgovesi*—are You hiding; *iti*—thus; *samantāt*—in all directions; *mṛgayati*—searching; *sahi*—O friend; *muñca*—please abandon; *maggaṇa*—of searching; *ggaham*—obstinate whim; *ehi*—come here; *keli-kuṇḍaga*—of Keli-kuñja; *kappaṇam*—the decoration; *kuṇamha*—let us perform.

Lalitā: Ah! Come. Let's examine these kadamba trees on the left.

Rādhā: (Does that.) Clever, playful rascal, I see You. I see You. Why do You hide Your limbs? (Rādhā searches everywhere.)

Lalitā: Friend, give up searching. Come. Let's decorate the pastime-forest.

Text 24 (b)

Rādhikā: (saṅskṛtena)

racaya bakula-puṣpais toraṇam keli-kuñje
kuru varam aravindais talpam indīvarākṣi
upanaya śayanāntam sādhu mādhvīka-pātrīm
sahacari hariṛ adya ślāghatām kauśalam te

saṅskṛtena—in Sanskrit; racaya—please construct; bakula—bakula; puṣpaiḥ—with flowers; toraṇam—an archway; keli-kuñje—in Keli-kuñja; kuru—please construct; varam—excellent; aravindaiḥ—with lotus flowers; talpam—couch; indīvara—lotus; akṣi—eyes; upanaya—please bring; śayana—of the couch; antam—to the edge; sādhu—nicely; mādhvīka—of sweet nectar; pātrīm—a cup; sahacari—O friend; hariḥ—Lord Hari; adya—today; ślāghatām—may praise; kauśalam—the expertise; te—of you.

Rādhā: (in Sanskrit) Make a bakula-flower archway in the pastime forest. O Lotus-eyed friend, make a couch of blue lotus flowers. Place a cup of mādhvīka nectar by the couch. Friend, today Kṛṣṇa will praise your skill.

Text 25 (a)

Lalitā: (tathā kṛtvā) halā, pekkha. kaṇho vilambedi. tā kuñjam pavisi-a nam paḍivālemha.

tathā—in that way; kṛtvā—having done; halā—O; pekkha—look; kaṇhaḥ—Kṛṣṇa; vilambedi—is delayed; tā—therefore; kuñjam—the grove; pavisi-a—having entered; nam—Him; paḍivālemha—we should wait.

Lalitā: (She does that.) Ah! Look! Kṛṣṇa is late. Lets enter the forest and wait for Him.

Text 25 (b)

Rādhikā: (parikramya. udvegāṁ ṇatayanti. saṅskṛtena).

ruddhaḥ kvāpi sakhī-hitārtha-parayā śaṅke hariḥ padmayā
prāptaḥ kuñja-grham yad esa na tamīyāme 'py atikrāmati
paulomī-ratibandhu-diṇ-mukham asan hā hanta saṅtarpayann
unmīlaty abhisāra-lubdha-ramanī-gotrasya śatruḥ śaśī

(ity ubhe niśkrānte).

parikramya—walking about; *udvegam*—agitation; *nāṭayati*—represents dramatically; *saṅskṛtena*—in Sanskrit; *ruddhaḥ*—obstructed; *kva api*—at some place; *sakhī*—of the friend; *hita-artha*—to the welfare; *parayā*—devoted; *śaṅke*—I suspect; *hariḥ*—Lord Hari; *padmayā*—by Padmā; *prāptaḥ*—attained; *kuñja*—in the grove; *gṛham*—a cottage; *yat*—because; *esah*—He; *na*—not; *tam*—there; *iyāme*—we should go; *api*—although; *atīkrāmati*—he goes beyond; *paulomī*—of Paulomi (Saci); *rati-bandhu*—of the husband (Indra); *dik-mukham*—the direction; *asau*—this; *hā*—O; *hanta*—O; *saṅtarpayan*—delighting; *unmīlati*—is becoming visible; *abhisāra*—a secret rendezvous; *lubdha*—desiring; *ramaṇī*—beautiful young girls; *gotrasya*—of the community; *śatruḥ*—the enemy; *śaśi*—the moon; *iti*—thus; *ubhe*—the two; *niśkrānte*—exit.

Rādhā: (Agitated, walks about) I think that Lord Hari (Kṛṣṇa) has been somewhere stopped by Padmā, who is devoted to pleasing her friend (Candrāvalī). For this reason, even though we have come to this cottage in the grove, Kṛṣṇa has not come here (to meet us). Alas, the moon is now rising and delighting the eastern direction, which is presided over by Indra, the husband of Paulomī. That moon is the enemy of beautiful (Young) girls who desire a secret rendezvous (With their lovers).

(Rādhā and Lalitā exit).

Text 26

(*tataḥ praviśati kṛṣṇaḥ*).

Kṛṣṇaḥ: (*samantād avalokya*).

*āsaṅgaḥ kumudākareṣu śithilo bhṛṅgāvalīnām abhūd
vīkṣante nija-koṭarāṅkitam amī kṣonīruhaṁ kauśikāḥ
saṅkoconmukhatām prayāti śanakair auttānapāder dyutiḥ
kim bhānur nanu pūrva-parvata-taṭīm āroḍhum utkaṇṭhate*

tataḥ—then; *praviśati*—enters; *kṛṣṇaḥ*—Kṛṣṇa; *samntāt*—in all directions; *avalokya*—looking; *āsaṅgaḥ*—attachment; *kumuda*—of lotus flowers; *akareṣu*—towards the multitudes; *śithilaḥ*—slackened; *bhṛṅga*—of bumble-bees; *avalīnām*—of the multitudes; *abhūt*—was; *vīkṣante*—observe; *nija*—own; *koṭara*—in the hollows; *aṅkitam*—marked; *amī*—these; *kṣonīruham*—tree; *kauśikāḥ*—owls; *saṅkoca*—of shrinking; *unmukhatām*—expectation; *prayāti*—goes; *śanakaiḥ*—gradually; *auttānapadeḥ*—of the pole star (dhruvaloka); *dyutiḥ*—effulgence; *kim*—how?; *bhānuḥ*—the sun; *nanu*—indeed; *pūrva*—eastern; *parvata*—of the mountain; *taṭīm*—the slope; *āroḍhum*—to climb; *utkaṇṭhate*—raises the neck with eagerness.

(Kṛṣṇa enters).

Kṛṣṇa: (Looking in all directions). The bumble-bees are no longer enthused (to

move along) the lotus flowers, and the owls are looking for the trees where their nests are placed. The light of the pole-star is gradually fading. Is the sun now eager to rise on the eastern mountain?

Text 27 (a)

(iti parikramya) na jāne navīna-vipralambhena sambhṛta-nirbhara-saṁrambhā
kim nāma pratipatsyate 'dya rādhā. (vimṛśya) bhavatu. kesareṇa nāga-kesaram
pratipādayiṣye. tad amūni nāga-kesarāṇi vicinuyāmi. (iti tathā kṛtvā puro 'nusarpan).

iti—thus; parikramya—walking about; na—not; jāne—I understand; navīna—recent; vipralambhena—by disappointment; sambhṛta—held; nirbhara—great; saṁrambhā—anger; kim nāma—whether indeed?; pratipatsyate—will be attained; adya—today; rādhā—Rādhā; vimṛśya—reflects; bhavatu—let it be; kesareṇa—with bakula flowers; nāga-kesaram—naga-kesara trees; prati—I shall attain; tat—therefore; amūni—these; nāga-kesarāṇi—naga-kesara flowers; vicinuyāmi—I shall collect; iti—thus; tathā—in that way; kṛtvā—having done; puro—in the presence; anusarpan—slides.

(Walking about) I do not know if Rādhā will be greatly angry and disappointed (Because I arrived so late at the rendezvous). (Reflects for a moment). Yes, I shall go to the grove of bakula trees and pick these flowers. (Kṛṣṇa picks some flowers and returns).

Text 27 (b)

kapaṭi sa latā-kuṭīm imām
sakhi nāgād adhunāpi mādhabaḥ
iti jalpa-parītayā tayā
klama-dīrghā gamitā katham tamī

kapaṭi—a cheater; saḥ—He; latā—of creepers; kuṭīm—collecting; imām—this; sakhi—O friend; na—not; agāt—arrived; adhuna—now; api—even; mādhabaḥ—Lord Mādhava (Kṛṣṇa); iti—thus; jalpa—iwith talk; parītayā—filled; tayā—by her; klama—of weariness; dīrghā—for a long time; gamitā—will pass; katham—how?; tamī—the night.

Rādhā will certainly say to her friend. "O friend, even now that cheating boy Mādhava (Kṛṣṇa) has not come (To the rendezvous in this) grove of bakula trees." How will she be able to pass the night in such great distress?

Text 28

(*parikramya. bakula-kuñjam paśyan. saviśādam*).

*tambūlaṁ ghanasāra-saṅkṛtam adaḥ kṣiptam puro rādhayā
hārī hanta harinaṁṣi-stabakito hāro 'yam utsāritaḥ
pauṣpī ceyam udāre-saurabha-mayī cūḍā nakhaiḥ khaṇḍitā
tasyāḥ śaṁsati vipralambha-janitam kuñjo 'yam antaḥ klamam*

praikramya—walking about; *bakula*—of bakula trees; *kuñjam*—grove; *paśyan*—seeing; *sa*—with; *viśādam*—depression; *tambūlaṁ*—betel nuts; *ghanasāra*—with camphor; *saṅkṛtam*—fashioned; *adaḥ*—from there; *kṣiptam*—thrown; *puraḥ*—in front; *rādhayā*—by Rādhā; *hārī*—charming; *harinaṁṣi*—with emeralds; *stabakitaḥ*—clustered; *hāraḥ*—necklace; *ayam*—this; *udāra*—great; *saurabha*—sweet fragrance; *mayī*—consisting of; *cūḍā*—crown; *nakhaiḥ*—by the fingernails; *khaṇḍitā*—ripped apart; *tasyāḥ*—of her; *śaṁsati*—proclaims; *vipralambha*—from separation; *janitam*—produced; *kuñjaḥ*—grove; *ayam*—this; *antaḥ*—internal; *klamam*—distress.

(Walking about, Kṛṣṇa sees the grove of bakula trees and laments). "Rādhā has thrown away the mixture of betel nuts and camphor, and she has discarded her charming necklace of emeralds. With her fingernails she has ripped apart the fragrant crown of flowers". In this way the grove of trees proclaims Rādhā's great distress, (Which was caused by My inability to arrive at the place of rendezvous).

Text 29 (a)

(*ity agrato gatvā*). *iyam eva rādhāyaḥ sūryārādhana-vedikā. tad asyāḥ pārśvam āsādayāmi. (iti parikrāmati)*.

iti—thus; *agrataḥ*—in front; *gatvā*—having gone; *iyam*—this; *eva*—certainly; *rādhāyaḥ*—of Rādhā; *sūrya*—of the sun-god; *ārādhana*—for the worship; *vedikā*—altar; *tat*—therefore; *asyāḥ*—of her; *pārśvam*—side; *āsādayāmi*—I shall go; *iti*—thus; *parikrāmati*—He walks.

(Walking ahead). This is the altar where Rādhā worships the sun-god. I shall go near to it. (He approaches the altar).

Text 29 (b)

(*tataḥ praviśati sakhibhyām anugamyamānā rādhā*).

Rādhā: (*puro vilokya*) *halā lalide, pekkha ve-i-ā-ṇeditṭho so tujjha cha-illo*.

Lalitā: *sahi, kañcana-paḍimevva kaṭhorā hohi*.

tataḥ—then; *praviśati*—enters; *sakhibhyām*—by two friends (*Lalitā* and *Viśākhā*); *anugamyamānā*—followed; *rādhā*—*Rādhā*; *puraḥ*—ahead; *vilokya*—looking; *halā*—O; *lalide*—*Lalitā*; *pekkha*—look; *ve-i-ā*—to the altar; *ṇeditṭhaḥ*—near; *sah*—He; *tujjha*—your; *cha-illah*—lover; *sahi*—O friend; *kañcana*—golden; *paḍimevva*—like a deity; *kaṭhorā*—stiff; *hohi*—please become.

(Accompanied by her two friends, *Lalitā* and *Viśākhā*, *Rādhā* enters).

Rādhā: (Looking ahead) O *Lalitā*, look. Your handsome young man is standing near the altar.

Lalitā: O friend, become like a stiff golden deity.

Text 29 (c)

Kṛṣṇaḥ: *purastād eśā saha-parivārā priyā. tad idam uttāṅkayāmi. (ity upasṛtya) lalite, sādhu sādhu. dṛṣṭam tava garīṣṭham atra durmantra-tantra-caryāyām ācāryatvam. yad adya bhavatyā kesara- nikuñja-vedyām aham ujjāgara-vrata-dīkṣām parigrāhito 'smi*.

purastāt—in front; *eśā*—she; *saha*—accompanied; *parivārā*—by her friends; *priyā*—beloved; *tat*—therefore; *idam*—this; *uttāṅkayāmi*—I shall play the part; *iti*—thus; *upasṛtya*—approaching; *lalite*—O *Lalitā*; *sādhu sādhu*—excellent, excellent; *dṛṣṭam*—observed; *tava*—your; *garīṣṭham*—most significant; *atra*—here; *durmantra*—of bad advice; *tantra*—of the network; *caryāyām*—in the activity; *ācāryatvam*—the state of being a teacher; *yat*—because; *adya*—today; *bhavatyā*—by you; *kesara*—of naga-kesara trees; *nikuñja*—in the grove; *vedyām*—in the sacred area; *aham*—I; *ujjāgara*—of being awake; *vrata*—in the vow; *dīkṣām*—initiation; *parigrāhitaḥ-asmi*—I have accepted.

Kṛṣṇa: Here are My beloved (*Rādhā*) and her friend (*Lalitā*). I shall go to speak to them. (*Kṛṣṇa* approaches them). O *Lalitā*, well-done, well-done. Now I can see how you are an expert teacher in the matter of giving bad advice. At this altar in the grove of naga-kesara trees, you have now initiated Me in the vow of staying awake (All night).

Text 29 (d)

Lalitā: (sasāmbhramam. sanskrtena). aho vaiparityam, aho vaiparityam.

*kesara-nikunja-kuhare
kuhaka vasanti sakhi tvaya rahite
srita-nava-pallava-sayana
trutim api kalpadhikam mene*

sa—with; *sasāmbhramam*—anger; *sanskrtena*—in Sanskrit; *ahaḥ*—O; *vaiparityam*—treachery; *ahaḥ*—O; *vaiparityam*—treachery; *kesara*—of naga-kesara trees; *nikunja*—of the grove; *kuhare*—in the interior; *kuhaka-kuhaka*—onomatopoeic sound of the rooster); *vasanti*—staying; *tvaya*—by You; *rahite*—abandoned; *srita*—rested; *nava*—fresh; *pallava*—of blossoms; *sayana*—couch; *trutim*—for a moment; *api*—even; *kalpa*—than a kalpa; *adhikam*—longer; *mene*—considers.

Lalitā: Aha, what treachery, what treachery! You did not arrive until the rooster crowed! Resting on this couch of newly blossomed flowers, my friend Rādhā waited for You in the middle of this grove of naga-kesara trees. In Your absence, she considered a fraction of a second to be longer than a kalpa.

Text 30

Kṛṣṇaḥ: (kapaṭenāṭopam nāṭayan). aho, dambha-bharārambheṣu gāmbhīryam asyāḥ. (nāgara-kesarāṇy uddhātya darśayan).

*aratim mama niśi paśyan
aklāmyan nāga-kesaro 'py asakṛt
vigalan-madhubhiḥ kusumair
ebhir netrair ivodasraiḥ*

kapaṭena—with fraud; *aṭopam*—pride; *nāṭayan*—represents dramatically; *ahaḥ*—O; *damha*—of cheating; *bhara*—of the abundance; *arambheṣu*—in the activities; *gāmbhīryam*—depth; *asyāḥ*—of her; *nāgara-kesarāṇi*—bakula flowers; *uddhātya*—; *darśayan*—showing; *aratim*—distress; *mama*—My niśi—in the night; *paśyan*—seeing; *aklāmyam*—became unhappy; *nāga-kesaraḥ*—the bakula tree; *api*—even; *asakṛt*—continually; *vigalat*—trickling; *madhubhiḥ*—with honey; *kusumaiḥ*—by flowers; *ebhiḥ*—with these; *netraiḥ*—eyes; *iva*—as if; *udgesraiḥ*—weeping.

Kṛṣṇa: (with feigned arrogance) Ah, she is expert at deception. (Kṛṣṇa points to the bakula flowers). Tonight, seeing My grief, this bakula tree also became unhappy. The flowers of that tree continually drip honey, and they appear to be eyes continually shedding tears.

Text 31 (a)

Lalitā: ammahe, dhūttataṇaṁ, jaṁ ba-ula-vā-iṇā kesareṇa dāṇim nāga-kesaro vikkhāvī-adi.

ammahe—O; *dhūttataṇaṁ*—deception; *jaṁ 'yat*—because; *ba-ula*—bakula; *vā-iṇā*—signifying; *kesareṇa*—by the inner part of the flowers; *dāṇim*—now; *nāga-kesaraḥ*—Naga-kesara; *vikkhāvī-adi*—is understood.

Lalitā: Ah, Kṛṣṇa is deceptively clever. He used the word kesara“ to mean both the inner part of the bakula-flowers, and also to mean the naga-kesara“ flowers.

Note: Kesara, can mean both the inner part of any flower, or also the naga-kesara“ flower.

Text 31 (b)

Kṛṣṇaḥ: (savyāja-nirvedam)_ lalite, viśrāmyatu taveyaṁ śabdārthasyāthā-kalpanena vacana-cañcutā. atha vā kas te doṣaḥ. dr̥ṣṭa-doṣābhir api gaurāṅgībhiḥ sauhārdam abhilaśyatā mayaivāparaddham.

Viśākhā: ko kkhu gaurāṅgīṇaṁ diṭṭha tu-e doso.

sa—with; *vyāja*—deception; *nirvedam*—loathing; *lalite*—O Lalitā; *viśrāmyatu*—should stop; *tava*—your; *iyam*—this; *śabda*—of the words; *arthasyā*—of the meaning, in another way; *kalpanena*—by the interpretation; *vacana*—words; *cañcuta*—expertise; *atha vā*—or perhaps; *kaḥ*—faults; *api*—although; *gaurāṅgībhiḥ*—fair complexioned gopīs; *sauhārdam*—friendship; *abhilaśyatā*—desiring; *maya*—by Me; *eva*—indeed; *aparaddham*—offense; *kaḥ*—what?; *kkhu*—indeed; *gaurāṅgīṇaṁ*—of the fair-complexioned gopīs; *diṭṭha*—seen; *tu*—by you; *dosāḥ*—fault.

Kṛṣṇa: (Pretending to be disgusted) O Lalitā please stop this clever playing with words. It is not you who are at fault, but I, who desire to befriend such golden complexioned gopīs, who are so eager to find fault with Me.

Viśākhā: What fault do You see in the gopīs?

Note: dr̥ṣṭa-dosābhiḥ“ can be interpreted to mean one who finds fault with others, or one who is himself full of fault. Kṛṣṇa intended the first, and the gopī assumes the second meaning.

Text 31 (c)

Kṛṣṇaḥ: paśya paśya.

*nava-rasa-dhāriṇi madhure
dharaṇī-saṅtāpa-hāri-visphuraṇe
vidadhāti na kṛṣṇa-mudire
gauryaḥ kṣaṇa-rocīṣaḥ sthairyam*

paśya paśya—look, look; *nava*—fresh; *rasa*—nectar; *dhāriṇi*—holding; *madhure*—charming; *dharaṇī*—of the earth; *saṅtāpa*—burning distress; *hāri*—removing; *visphuraṇe*—manifestation; *vidadhāti*—grants; *na*—not; *kṛṣṇa*—of Kṛṣṇa; *mudire*—to the cloud; *gauryaḥ*—golden; *kṣaṇa-rocīṣaḥ*—momentary flashes of lightning; *sthairyam*—steadiness.

Kṛṣṇa: Look, look. Full of fresh nectarean water, a charming dark cloud has appeared to alleviate the burning heat of the earth. Golden flashes of lightning appear in that cloud for a brief moment only.

(Alternate translation:) Full of the nectarean mellow of conjugal love, the charming dark cloud of Kṛṣṇa has appeared to alleviate the burning distresses of the earth. The golden flashes of lightning which are the gopīs stay in that cloud for a brief moment only.

Text 32 (a)

Viśākhā: tassim kulisa-kūḍa-kāṭhōra-cetṭhide tāṇaṁ komalāṇaṁ juttā jjevva tadhā pa-utti.

tassim—in this; *kulisa*—thunderbolt; *kūḍa*—excellent; *kāṭhōra*—sharp; *cetṭhide*—performed; *tāṇaṁ*—of them; *komalāṇaṁ*—delicate; *juttā*—appropriate; *jjevva*—certainly; *tadhā*—in that way; *pa-utti*—activity.

Viśākhā: It is proper for the delicate gopīs to act in that way, for Kṛṣṇa is as harsh as a thunderbolt.

Text 32 (b)

Lalitā: *visāhe, suṇāhi kaṁpi gāham. (iti bhṛṅgam darśayanti).*

*campa-aladam siṇiddham ṇa-a-kañcaṇa-kanti-kusuma-gauraṅgī
mukki-a dhāva-i bhamare cavalā cci-a sāmālā honti*

visāhe—O Viśākhā; *suṇāhi*—please hear; *kaṁpi*—a certain; *gāham*—song; *iti*—thus; *bhṛṅgam*—the bumble-bee; *darśayati*—indicates; *campa-a*—campaka; *ladam*—creeper; *siṇiddham*—charming; *ṇa-a*—fresh; *kañcaṇa*—gold; *kanti*—splendor; *kusuma*—flowers; *gauraṅgī*—with a fair complexion; *mukki-a*—having abandoned; *dhāva-i*—runs; *bhamaraḥ*—bumble-bee; *ca alā*—quickly moving lightning; *cci-a*—as if; *sāmālā*—dark; *honti*—are.

Lalitā: O Viśākhā, please listen to this song. (Lalitā points to a bumble-bee). This campaka creeper is full of yellow flowers as splendid as fresh gold. Running away from this creeper, this bumble-bee appears to be like streaks of quickly moving black lightning.

(In this allegory Rādhā is compared to the golden campaka creeper, and Kṛṣṇa to the black bumble-bee).

Text 33 (a)

Kṛṣṇaḥ: (smitvā) satyaṁ vagminām asi rājñī.

Lalitā: (apavārya) suṭṭhu, ṇīsaṅkena, va-aṇāḍovena aṇavaraddham jjevva ṇa takkemi.

smitvā—smiling; *satyam*—in truth; *vagminām*—of those who are eloquent; *asi*—you are; *rājñī*—the queen; *apavārya*—concealing; *suṭṭhu*—very well; *nisankena*—fearless; *va-aṇa*—of words; *aḍovena*—with pride; *aṇavaraddham*—without offense; *jjevva*—indeed; *ṇa*—not; *takkemi*—I conjecture.

Kṛṣṇa: (Smiles) You are certainly the queen of all those who are eloquent.

Lalitā: Because You are speaking so proudly and fearlessly, I do not think that You are free from fault.

Text 33 (b)

Kṛṣṇaḥ:

*vāmyād bhaven na viratir nava-yauvanānām
vāma-bhruvām iti jana-srutir avyalīkā*

*cāṭūni kartum ucitāni vimucya khinnam
mām pratyutādyā yad amūr aparam jayanti*

vāmyāt—because of contrariness; *bhavet*—there may be; *na*—not; *viratih*—cessation; *nava*—new; *yauvanānam*—of they youths; *vāma*—left; *bhruvām*—of the eyebrows; *iti*—thus; *jana*—of the living entities; *srutiḥ*—news; *avyatīkā*—honest; *cāṭūni*—eloquent or flattering words; *kartum*—to perform; *ucitāni*—appropriate; *vimucya*—having released; *khinnam*—depressed; *mām*—Me; *pratyuta*—on the contrary; *adya*—now; *amūḥ*—they; *aparam*—who has no superior; *jayanti*—conquer.

Kṛṣṇa: There is a very truthful common saying that young girls with beautiful crooked eyebrows will not give up their nonsense. Although no one is superior to Me, these girls have conquered Me with their expert clever words.

Text 34 (a)

*Lalitā: (apavārya) halā, saccam ujjā-ara-khinno kaṇho. tā pasida.
Rādhikā: (kṛṣṇam apaṅgenāvalokya) muddhāṇam vañcala-kalā-vi-addhosi.*

apavārya—concealing; *halā*—O; *saccam*—in truth; *ujjā-ara*—by staying awake; *kkhinnaḥ*—unhappy; *kaṇhaḥ*—Kṛṣṇa; *tā*—therefore; *pasida*—please be merciful; *kṛṣṇam*—Kṛṣṇa; *apaṅgena*—with a sidelong glance; *avalokya*—looks; *muddhāṇam*—of these who are bewildered; *vañcana*—at cheating; *kalā*—at the art; *vi-addhosi*—you are expert.

Lalitā: (Concealing her actual intention) Be merciful to Kṛṣṇa. He is depressed because He has stayed awake (all night).

Rādhā: (Glances at Kṛṣṇa from the corner of her eyes) You are expert at the art of cheating the foolish.

Text 34 (b)

*Kṛṣṇaḥ: (sānandam) phulla-kesara-kalāpenāmunā dhammilla-śrīs
tavālaṅkriyatām. vandhyatām mam vindatu mama prayāsaḥ. (iti puṭikām uddhātya)
priye, paśyāmuni sugandhīnām agresarāṇi kesarāṇi yair ahaṁ sadyaḥ suvāsito 'smi.*

sa—with; *ānandam*—bliss; *phulla*—blossomed; *kesara*—of naga-kesara flowers; *kalāpena*—with a bundle; *amunā*—with this; *dhamilla*—of the braided hair; *śrīḥ*—beauty; *alaṅkriyatām*—may be ornamented; *vandhyatām*—uselessness; *ma*—may not; *vindatu*—find; *mama*—My; *prayāsaḥ*—effort; *iti*—thus; *puṭikām*—package;

uddhātya—opens; *priye*—O beloved; *paśya*—just see; *amuni*—these; *sugandhīnām*—of those which are fragrant; *agresarāṇi*—best; *kesarāṇi*—kesara flowers; *yaiḥ*—by which; *sadyaḥ*—at this moment; *suvāsitaḥ*—aromatic; *asmi*—I am.

Kṛṣṇa: (blissful) These blossomed kesara flowers shall decorate your braided hair. Please do not make My efforts go in vain. (Kṛṣṇa opens the package of flowers) O beloved, look at these kesara flowers, the best of all fragrant things. I have now become aromatic (By holding these flowers).

Text 34 (c)

Rādhikā: (sanarma-smitam) nūṇam candā-ali-parimaleṇa vāsidosi tumam.

Kṛṣṇaḥ: priye, pārihāsikāny api te vacāmsi na kadacid api vyabhicaranti. yad adya mad-aṅgatas candrāvalī-saurabhyam udañcati.

sa—with; *narma*—joking; *smitam*—smile; *nūṇam*—at this moment; *candā-ali*—of Candrāvalī; *parimaleṇa*—by the fragrance; *vāsidosi*—you have become aromatic; *tumam*—You; *priye*—O beloved; *pārihāsikāni*—joking; *api*—even; *te*—your; *vacāmsi*—words; *na*—not; *kadacid*—ever; *api*—even; *vyabhicaranti*—offend; *yat*—because; *adya*—today; *mat*—My; *aṅgataḥ*—from the body; *candrāvalī*—of Candrāvalī; *saurabhyam*—sweet aroma; *udañcati*—arises.

Rādhā: (Angrily turning away) O Lalitā, did you hear that?

Kṛṣṇa: (Smiling) O beloved, why have you become so impatient simply because these two words are homonymous? By saying the word Candrāvalī, I meant camphor.

Text 34 (e)

Rādhikā: (sasmitam) samappehi pupphā-im. (iti paṭāñcalam praśarayati)

Kṛṣṇaḥ: (rādhā-mukhaṁ prekṣya. svagatam). hanta, vibhrama-maṇḍitasya cillī-kodaṇḍasya tāṇḍava-kalā.

sa—with; *smitam*—a smile; *samappehi*—pleas give; *pupphā-im*—the flower; *iti*—thus; *paṭa*—of the sari; *añcalam*—the corner; *praśarayati*—extends; *rādhā*—of Rādhā; *mukham*—the face; *prekṣya*—observing; *svagatam*—aside; *hanta*—O; *vibhrama*—with restlessness; *maṇḍitasya*—decorated; *cillī-kodaṇḍasya*—eyebrows; *tāṇḍava*—in fierce dancing; *kalā*—artistry.

Rādhā: (smiling) Give me the flowers. (Rādhā extends the corner of her sari).
Kṛṣṇa: (Looking at Rādhā's face, Kṛṣṇa says to Himself:) Ah, decorated with
restlessness, the eyebrows of Rādhā are expert in the art of violent dancing.

Text 34 (f)

Viśākhā: (*janāntikam*) *lalide, pekkha pekkha. sammohaṇeṇa rāhi-e kaḍakkha-
bāṇeṇa lakkhī-kido puppha-puḍi-ā-e saddham añcale diṇṇampi veṇum na jāṇādi
kaṇho.*

jana-antikam—whispering; *lalide*—O Lalitā; *pekkha pekkha*—look, look;
sammohaṇeṇa—enchanting; *rāhi-a*—of Rādhā; *kaḍakkha*—of the sidelong glances;
bāṇeṇa—by the arrow; *lakkhī*—into a target; *kidaḥ*—made; *puppha*—of flowers;
puḍi-ā-e—with the package; *saddham*—accompanied; *añcale*—in the corner;
diṇṇam—placed; *pi*—although; *venum*—flute; *na*—not; *jāṇādi*—perceive; *kaṇhaḥ*—
Kṛṣṇa.

Viśākhā: (Whispers) O Lalitā, look, look. Because Rādhā has aimed the
enchanting arrow of her sidelong glance at Kṛṣṇa, Kṛṣṇa has become bewildered
and He is not aware that He has placed His flute on the edge of Rādhā's sari, along
with the package (Of flowers).

Text 34 (g)

Lalitā: (*saṅskṛtena*)

*nidrāgamo 'pi sakhi nanda-sutasya hartum
yām śaknuvanti na parāḥ paśu-pāla-bālāḥ
dhanyā kaṭākṣa-kalayā kila mohayantī
tām rādhikādyā purato muralīm jahāra*

saṅskṛtena—in Sanskrit; *nidra*—of sleep; *agame*—on the arrival; *api*—even;
sakhi—O friend; *nanda*—of Nanda Maharaja; *sutasya*—of the son (Kṛṣṇa);
hartum—to steal; *yām*—which (flute); *śaknuvanti*—are able; *na*—not; *parāḥ*—
transcendental; *paśu*—of the cows; *pāla*—protectors; *bālāḥ*—boys; *dhanyā*—
fortunate; *kaṭākṣa*—of sidelong glances; *kalayā*—with the art; *kila*—indeed;
mohayantī—bewildering; *tām*—that (flute); *rādhikā*—Rādhā; *adya*—now;
purataḥ—in the presence; *muralīm*—flute; *jahāra*—has stolen.

Lalitā: The transcendental cowherd boys are not able to steal away Kṛṣṇa's
flute, even when He sleeps. The fortunate Rādhā has nevertheless bewildered Kṛṣṇa

with the art of her sidelong glances, and she has stolen away the flute, before His very eyes.

Text 35

Rādhikā: (apavārya, saṁskṛtena).

*yā nirmāti niketa-karma-racanārambhe kara-stambhanam
rātrau-hanta karoti karṣaṇa-vidhim yā patyur aṅkāḍ api
gaurīṇam kurute guroḥ api puro yā nīvi-vidhvaṁsanam
dhūrtā gokula-maṅgalasya muralī seyaṁ mamābhūd vaśā*

apavārya—aside; *saṁskṛtena*—in Sanskrit; *yā*—which (flute); *niketa*—household; *karma*—duties; *racana*—performance; *arambhe*—in the beginning; *kara*—of the hands; *stambhanam*—numbing; *rātrau*—at night; *hanta*—indeed; *karoti*—causes; *karṣana*—of attracting; *vidhim*—activity; *yā*—which; *patyuh*—of the husband; *aṅkāḍ*—from the lap; *api*—even; *gaurīṇam*—of the fair-complexioned gopīs; *kurute*—causes; *guroḥ*—of the superiors; *api*—even; *puraḥ*—in the presence; *yā*—which; *nīvi*—of the tight belts; *vidhvaṁsanam*—undoing; *dhūrtā*—rascal; *gokula*—of Gokula; *maṅgalasya*—of the auspiciousness (Kṛṣṇa); *muralī*—flute; *sa-iyam*—this very; *mamā*—my; *abhūt*—became; *vaśā*—controlled.

Rādhā: (Aside) This is the same flute which causes the gopīs' hands to become numbed when they perform their household duties. At nighttime this flute attracts the golden-complexioned gopīs, even from their husband's laps. This flute loosens the gopīs tight belts, even in the presence of their superiors. This rascal flute, the property of Kṛṣṇa, the auspiciousness of Gokula, is now under my control.

Text 36 (a)

(nepathye)

*are kuraṅgā, ditṭho tumhehim pi-a-vaasso.
Kṛṣṇaḥ: katham milaty eṣa madhumaṅgalaḥ.*

nepathye—from the wings; *are*—O; *kuraṅgāḥ*—deer; *ditṭhaḥ*—seen; *tumhehim*—by you; *pi-a*—dear; *vaassaḥ*—friend; *katham*—how is it?; *milati*—meets; *eṣaḥ*—this; *madhumaṅgalaḥ*—Madhumaṅgala.

Madhumaṅgala: (From offstage) O deer, you are now looking at my dear

friend.

Kṛṣṇa: How is it that Madhumaṅgala is coming here?

Text 36 (b)

(*praviśya mālya-hastah*)

Madhumaṅgalaḥ: *sudam subala-muhādo jam ajja ñi-uñja-majjhe rāhi-ā jāgaridā āsī. tā gadu-a ñam pocchāha-issam.*

praviśya—entering; *mālya*—with a garland; *hastah*—in hand; *sudam*—heard; *subala*—of Subala; *muhādaḥ*—from the mouth; *jam*—because; *ajja*—now; *ñi-uñja*—of the forest; *majjhe*—in the middle; *rāhi-ā*—Rādhā; *jāgaridā*—awake; *āsī*—was; *tā*—therefore; *gadu-a*—having gone; *ñam*—to that place; *pocchāha-issam*—I shall give courage.

(Madhumaṅgala enters, holding a garland in his hand).

Madhumaṅgala: I have heard from the mouth of Subala, that Rādhā is staying awake in the middle of the forest. I have therefore come here to give her courage.

Text 36 (c)

(*ity upasṛtya, saṅskṛtena*)

avirala-vana-mālālaṅkṛta-snigdha-murtiḥ
sphurita-kaṭaka-kāntir dhātubhir maṇḍitāṅgaḥ
akhila-bhuvana-tuṅga netra-bhaṅgya vikṛstah
katham iva sakhi rādhe kṛṣṇa-śailas tvayābhūt

iti—thus; *upasṛtya*—approaching; *saṅskṛtena*—in Sanskrit; *avirala*—dense; *vana*—of forest flowers; *mālā*—by the garland; *alaṅkṛta*—ornamented; *snigdha*—charming; *murtiḥ*—form; *sphurita*—manifested; *kaṭaka*—golden bracelets; *kāntiḥ*—splendor; *dhātubhiḥ*—with colorful mineral pigments; *maṇḍita*—decorated; *aṅgaḥ*—limbs; *akhila*—all; *bhuvana*—planets; *tuṅgaḥ*—above; *netra*—of the eyes; *bhaṅgya*—by the wave; *vikṛstah*—stolen; *katham*—how is it?; *iva*—just as; *sakhi*—O friend; *rādhe*—O Rādhā; *kṛṣṇa*—black; *śailaḥ*—a stone; *tvaya*—because of You; *abhūt*—has become.

(Madhumaṅgala approaches Rādhā).

My dear friend Rādhā, Kṛṣṇa appears very handsome, garlanded with many forest flowers. He wears glistening golden bracelets, and His limbs bear many decorative lines drawn in (colorful) mineral pigments. He is the supreme monarch of all the

worlds. How is it, that attracted by the wave of your sidelong glance, He has become stunned, and now appears as a great black stone.

Text 37 (a)

(*rādhikā smayate*).

Kṛṣṇaḥ: priye, vetti me tamas tamī-sambhavaṁ vayasyo 'yam.

Rādhikā: ajja, dāmsidaṁ ajja sineha-dakṣiṇaṁ jaṁ kantāra-sindhu-saṁtāra-kosalā-im sikkhāvidamhi.

rādhikā—Rādhā; *smayate*—smiles; *priye*—O beloved; *vetti*—understands; *me*—My; *tamaḥ*—unhappiness; *tamī*—of night; *sambhavam*—produced; *vayasyaḥ*—friend; *ayam*—this; *ajja*—O pious boy; *dāmsidaṁ*—shown; *ajja*—now; *sineha*—of love; *dakṣiṇaṁ*—kindness (or skill); *jaṁ*—because; *kantāra*—of the forest; *sindhu*—in the ocean; *saṁtāra*—passing over; *kosalā-im*—expertness; *sikkhāvidamhi*—I am instructed.

(*Rādhā smiles*).

Kṛṣṇa: O beloved, my friend Madhumaṅgala knows how I have become unhappy by the arrival of night.

Rādhā: O noble boy, you have shown great skill in the art of loving affairs, and in this way You have instructed me in the art if how to expertly cross over the great ocean which is this forest.

Text 37 (b)

Madhumaṅgalaḥ: sahi, sahu amhe uvalahijamha, jehim calantim pi vallim tumam takki-a vane vasanteḥim sadankam ja-aridam. tumhe kkhu salahi-jjha-i, jahim pi-a-vaassa-sanaham pi kunjam anibbandhena sunnam bhani-a ghare pavisanthihim niradankam suddham.

sahi—O friend; *sahu*—well; *amhe*—we; *avalahijamha*—are reproached; *jehim*—by whom; *calantim*—moving; *pi*—even; *vallim*—creeper; *tumam*—You; *takki-a*—having considered; *vane*—in the forest; *vasanteḥim*—by those who reside; *sadankam*—with a fever; *ja-aridam*—awake; *tumhe*—you; *kkhu*—indeed; *salahi-jjha-i*—should be praised; *jahim*—by those who; *pi-a*—dear; *vaassa*—friend; *sa-*with; *naham*—the lord; *pi*—even; *kunjam*—grove; *anibbandhena*—without objection; *sunnam*—empty; *bhani-a*—having become; *ghare*—in the cottage; *pavisanthihim*—entering; *niradankam*—without fever; *suddham*—asleep.

Madhumaṅgala: It is right that You rebuke us. You must have remained awake

thinking the movements of the creepers was due to the wild animals in the forest. All glories to You. Now You know there are no wild animals here. In the forest, there is only my dear friend Kṛṣṇa. Now, free from any fear, You can go home and go to sleep.

Text 37 (c)

rādhikā: ajja kim evvam bhanasi. (iti sanskrtena)

*nikunjam kamsarera bata nakhara-candravali-ruci-
cchatagras tam nagre muhur api yada preksitam abhut
tada sadyah prodyah-vidhu-hata-kavi-kranti-hataya
maya labdharanye klama-nivaha-purna parinatih*

ajja—noble sir; *kim*—why?; *evvam*—in this way; *bhanasi*—do you speak; *iti*—thus; *sanskrtena*—in Sanskrit; *nikunjam*—the forest grove; *kamsa-arateh*—of Kṛṣṇa, the enemy of Kamsa; *bata*—indeed; *nakhara*—of the nails; *candra*—of moons; *avalih*—the series; *ruci*—of the splendor; *chata*—abundance; *agrah*—the tip; *tam*—that; *na*—not; *agre*—at the beginning; *muhuh*—for a moment; *api*—even; *yada*—when; *preksitam*—seen; *abhut*—was; *tada*—then; *sadyah*—at once; *prodyat*—rising; *vidhu*—by the moon; *hata*—struck; *kavi*—of the sun; *kranti*—the path; *hataya*—struck; *maya*—by Me; *labdha*—attained; *aranye*—in the forest; *klama*—of exhaustation; *nivaha*—with an abundance; *purna*—filled; *parinatih*—transformation.

Rādhikā: Noble sir, why do you speak in this way? When I can no longer see the moonlight of Kṛṣṇa's toenails in this forest, then the ordinary moonlight overwhelms Me and I become filled with despair.

Text 38 (a)

*madhumangalah: (svagatam) aho kaham kudanga-sangada candra-ali bi rahi-a-e
ditthatthi. ta vancanam mukki-a nam ukkarisa-issam. (prakasam sanskrtena)*

*klantena te vadana-candram anakalayya
kalyani gokula-purandara-nandanena
candravali....*

svagatam—aside; *ahah*—ah!; *kaham*—how?; *kudanga*—to the forest grove; *sangada*—met; *candra-ali*—Candravali; *bi*—even; *rahi*—by Radhā; *ditthatthi*—was seen; *ta*—this; *vancanam*—treachery; *mukki-a*—abandoning; *nam*—Her; *ukkarisa-issam*—I shall flatter; *prakasam*—openly; *sanskrtena*—in Sanskrit; *klantena*—with

despair; *te*—of You; *vadana*—of the face; *candram*—the moon; *anakalayya*—not seeing; *gokula*—of Gokula; *purandara*—of the king; *nandanena*—by the son; *candravali*—Candravali.

Madhumangala: (aside) Alas, Radha has seen Candravali meet Krsna in this forest-grove. I will give up trying to cheat Her. I shall simply flatter Her. (He openly says in Sanskrit:) O beautiful girl, when He could not see You, Gokula's prince Krsna became filled with despair. In that condition Candravali . . .

Text 38 (b)

(*ity ardhokte*)

(*krsno bhru-sanmijnaya nivarayati*).
(*sarvah parasparam sakutam avalokayanti*).

iti—thus; *ardha*—halfway; *ukte*—spoken; *krsnah*—Krsna; *bhru*—of the eyebrows; *sanmijnaya*—with a signal; *nivarayati*—checks; *sarvah*—everyone; *parasparam*—mutually; *sa*—with; *akutam*—meaning; *avalokayanti*—looks.

(Halfway through Madhumangala's verse Krsna knits His eyebrows, signaling him to stop. Struck with wonder, everyone gazes at each other).

Text 38 (c)

madhumangalah: (svagatam) hanta hanta kidam ma-e bamhana-batu-ocidam cabalam.

svagatam—aside; *hanta*—alas!; *hanta*—alas!; *kidam*—done; *ma-e*—by me; *bamhana*—of a brahmana; *batu*—boy; *ocidam*—proper; *cabalam*—recklessness.

Madhumangala: (aside) Alas! Alas! I am a brahmana boy who has spoken very recklessly!

Text 38 (d)

krsnah: (vibhavya) vibhavari-bhavam me variyah kastam baspa-ruddha-kantho

'yam samvrttah. tad aham eva vakyam samapayami. (iti smitva)

candravalina-nayanantataya kilasya
sa drsyatah katham api ksapita ksapeyam

vibhavya—reflecting; vibhavari-bhavam—the night; me—of Me; variyah—long; kastam—painful; baspa—with tears; ruddha—choked; kanthah—whose throat; ayam—he; samvrttah—is; tat—therefore; aham—I; eva—certainly; vakyam—the statement; samapayami—shall complete; iti—thus; smitva—smiling; candra—of moon; avalina—entered; nayana—of the eyes; antataya—by the corner; kila—indeed; asya—of that; sa—she; drsyatah—by the sight; katham api—somehow; ksapita—passed; ksapa—the night.

Krsna: (Reflecting) I have had a long night. Madhumangala is so exhausted that his throat is now choked with tears. I shall complete the verse he has begun. (Smiles) Madhumangala meant to say: "The shining of the moon entered the corner of His eyes and reminded Him of Radha. Only in this way was Krsna able to pass the night".

Text 39 (a)

madhumangalah: pi-a-assa savannosi. kim ti maha hi-a-atthidam pajjhaddham na janissasi.

pi-a-dear; va-assa—O friend; savannosi—You are omniscient; kim—how?; ti—thus; maha—my; hi-a-a—in the heart; tthidam—situated; pajjha—of the verse; addham—the other half; na—not; janissasi—You will know.

Madhumangala: Dear friend, You are omniscient. Why should You not know the second half of the verse I kept in my heart?

Text 39 (b)

lalita: rahe ajja bi sandiddhasi. pekkha rati-vilasa-pisuna-im na-arassa canga-im anga-im. (iti sersyam sanskrtena)

bale gokula-yauvata-stana-tati-dattardha-netrad itah
kamam syama-sila-vilasi-hridayac cetah paravartaya
vidmah kim na hi yad vikrsya kulajah kelibhir esa striyo
dhurtah sankulayan kalanka-tatibhir nihsankam unmuncati

rahe—O Radha; *ajja*—now; *bi*—even; *sandiddhasi*—You are bewildered; *pekkha*—look!; *rati*—amorous; *vilasa*—of pastimes; *pisuna-im*—the signs; *na-arassa*—of this rake; *canga-im*—handsome; *anga-im*—limbs; *iti*—thus; *sa*—with; *irsyam*—anger; *sanskrtena*—in Sanskrit; *bale*—O young girl; *gokula*—of Gokula; *yauvata*—of the girls; *stana-tati*—on the breasts; *datta*—placed; *ardha-netrat*—sidelong glances; *itah*—from Him; *kamam*—voluntarily; *syama-sila*—sapphires; *vilasi*—splendid; *hrdayat*—chest; *cetah*—heart; *paravartaya*—turn; *vidmah*—we know; *kim*—whether?; *na*—not hi—indeed; *yat*—which; *vikrsya*—attracting; *kulajah*—pious; *kelibhih*—with pastimes; *striyah*—girls; *dhurtah*—rake; *ankulayan*—filling; *kalanka-tatibhih*—with impurities; *nihsankam*—without fear; *ummuncati*—abandon.

Lalita: Radha, now You are bewildered. Look at how the handsome limbs of this rake bear these marks of amorous pastimes. (Angry, she says in Sanskrit:) My dear girl, turn Your heart from this Krsna, whose chest is as splendid as sapphire and whose sidelong glances rest on the breasts of the young girls of Gokula. Do we not already know how this rake Krsna attracts respectable girls, pollutes them, and then fearlessly leaves them.

Text 40 (a)

radhika: haddhi haddhi sutthu vidambidamhi.

haddhi—alas!; *haddhi*—alas!; *sutthu*—completely; *vidambidamhi*—I have been cheated.

Radhika: Alas! Alas! I have been cheated!

Text 40 (b)

krsnah: priye mudhaiva mam dusayasi.

priye—O beloved; *mudha*—needlessly; *eva*—certainly; *mam*—Me; *dusayasi*—You rebuke.

Krsna: Beloved, You rebuke Me without any good reason.

Text 40 (c)

radhika: (sopalambham, sanskrtena).

*muktantar-nimisam madiya-padavim alokamanasya te
jane kesara-renubhir nipatitaih soni-krte locane
sitaih kanana-vayubhir viracito bimbadhare ca vranah
sankocam tyaja deva daiva-hataya na tvam maya dusyase*

sa—with; *upalambham*—censure; *sanskrtena*—in Sanskrit; *mukta*—released; *antah*—within; *nimisam*—blinking; *madiya*—My; *padavim*—path; *alokamanas ya*—looking; *te*—of You; *jane*—I know; *kesara*—of Kesara flowers; *renubhir*—with the pollen; *nipatitaih*—fallen; *soni-krte*—reddened; *locane*—eyes; *sitaih*—cold; *kanana*—in the forest; *vayubhir*—by the winds; *viracitah*—made; *bimba*—bimba fruit; *adhare*—on the lips; *ca*—also; *vranah*—the wound; *sankocam*—fear; *tyaja*—give up; *deva*—O Lord; *daiva*—by destiny; *hataya*—struck; *na*—not; *tvam*—You; *maya*—by Me; *dusyase*—are rebuked.

Radhika: (taunting Him, She says in Sanskrit:) I know that Your eyes are red because some pollen fell in them when, without blinking, You searched for the path to come to Me, and I know that the wound on Your bimba fruit lips was created by the cold forest wind. My Lord, do not be afraid. I am not criticizing You. I have already been attacked by My own destiny.

Text 41 (a)

krsnah: priye tavadhinasya me sankoso 'py alankarayaiva.

priye—O beloved; *tava*—to You; *adhinasya*—submissive; *me*—of Me; *sankocah*—fear; *api*—even; *alankaraya*—to decorate; *eva*—certainly.

Krsna: Beloved, I am Your submissive servant. My fear is fear to decorate You with ornaments.

Text 41 (b)

radhika: sahino savva-lo-a-vikkhadosi. kadham mamahino duvissasi.

sahinah—independent; *savva*—all; *lo-a-in the worlds*; *vikkhadosi*—You are famous; *kadham*—how is it?; *mama*—on Me; *ahinah*—dependent; *duvissasi*—You will be.

Radhika: In all the worlds You are famous as the supreme independent. How is it possible for You to become the submissive, dependent servant of Me?

Text 41 (C)

krsnah: tavadhino naham eva kevalo 'smi. kintu te mama dasavataras ca. tatha hi

*cancan-mina-vilocanasi kamathotkrsta-stani sangata
krodena sphurata tavayam adharah prahlada-samvardhanah
madhyo 'sau bali-bandhano mukha-ruca ramas tvaya nirjita
lebhe sri-ghanatadya manini manasy angi-kṛta kalkita*

tava—to You; *adhinah*—subordinate; *na*—not; *aham*—I; *kevalah*—alone; *asmi*—am; *kintu*—but; *te*—They; *mama*—My; *dasa*—ten; *avatarah*—incarnations; *ca*—also; *tatha hi*—furthermore; *cancat*—moving; *mina*—fish; *vilocana*—eyes; *asi*—You are; *kamatha*—tortoise; *utkrsta*—beautiful; *stani*—breasts; *sangata*—met; *krodena*—with the middle; *sphurata*—manifesting; *tava*—of You; *ayam*—this; *adharah*—lips; *prahlada*—happiness; *samvardhanah*—increasing; *madhyah*—waist; *asau*—this; *bali-bandhanah*—three folds of skin known as tri-bali; *mukha*—of the face; *ruca*—with the splendor; *ramah*—beautiful girls; *tvaya*—by You; *nirjitah*—are defeated; *lebhe*—attained; *sri*—of beauty; *ghanata*—intensity; *manini*—O noble girl; *manasi*—in the heart; *angi-kṛta*—accepted; *kalkita*—quarrelsomeness.

Kṛṣṇa: I am not alone in being Your surrendered servant. My ten incarnations are also Your servants. My fish incarnations Matsya serves the restless fish of Your eyes. My turtle incarnation Kurma serves the two beautiful turtles of Your breasts. My boar incarnation Varaha serves the line of hairs between Your breasts. My Nṛsimha incarnation, who delights Prahlaḍa Maharaja, serves Your delightful lips. My Vamaṇa incarnation, who bound Bali Maharaja with ropes, serves Your waist, which is with the folds of skin known as tri-bali. My incarnation of Rāmacandra, Paraśurama, and Balarama, are subdued by the beauty of Your face, which also defeats the splendor of all beautiful girls. My incarnation of Buddha serves the loveliness of Your body. O noble girl, My incarnation of Kalki serves the crooked anger You harbor in Your heart.

Note: The following ambiguous words conceal the names of the ten incarnations: *mina* (fish or Matsya), *kamatha* (turtle or Kurma), *kroda* (middle or the boar Varaha), *prahlada-samvardhana* (delightful, or He who increases the pleasure of Prahlaḍa) *bali-bandhana* (Vamaṇa, who bound Maharaja Bali, or the folds of skin known as tri-bali) *rama* (Rāmacandra, Paraśurama, Balarama, or beautiful girls) *ghana* (Buddha, or intensity), and *kalki* (Kalki, or one who is impure).

Text 42 (a)

radhika: hala lalide a-annidam tu-e.

hala—O; lalide—Lalita; a-annidam—heard; tu-e—by you.

Radhika: Ah! Lalita! Now you have heard.

Text 42 (b)

lalita: kanha tuha odara tu-ammi jjevva vasanti. jam edanam cinha-im disanti.
(*sanskrtena*)

*vanyantar-guru-capalam kathinata go-sangatih panije
krauryam dambha-rucih sucandi-madhura lankesa-vidhvamsanam
asrantonmada-laulyam ista-kadanam nistrimsa-lilonnatir
minendradya-avatarah sphutam ami bhrajanti bhagas tvayi*

kanha—O Krsna; tuha—of You; odara—the incarnations; tu-ammi—in You; jjevva—certainly; vasanti—reside; jam—which; edanam—of them; conha-im—the marks; disanti—are seen; sanskrtena—in Sanskrit; vanya—in the water (or forest); guru—great; capalam—restlessness; kathinata—hardness; gah—the earth; sangatih—touching; panije—fingernails; krauryam—cruelty; dambha-rucih—expertize at cheating; su-candi-madhura—ferocity; lanka-isa—of Ravana, the king of Lanka; vidhvamsanam—the destruction; asranta—without fatigue; unmada-laulyam—intoxication; ista—sacrifices; kadanam—tormenting; nistrimsa—sword; lila—pastime; unnatih—raised; mina—of fish; indra—the king; adi—beginning with; avataratah—from the incarnations; sphutam—clearly; ami—they; bhrajanti—are splendidly manifested; bhagah—portions; tvayi—in You.

Lalita: O Krsna, Your incarnations all remain within Your own self. We can clearly see the symptoms of these incarnations in Your character. You possess the restlessness of Matsya, the hardness of Kurma, Varaha's touching the earth, the cruel fingernails of Nrsimha, the ferocity of Parasurama, the power to crush Ravana of Ramacandra, the continual drunkenness of Balarama, Buddha's wish to stop Vedic sacrifices, and Kalki's pastime of attacking with a raised sword. In this way Matsya and the other incarnations are all present within You.

Text 43

krsnah: (sa-smitam) sakhe pasya pasya

*lalitajani durlalita
babhuva radha duraradha
tapte mayi na cchayam
sasaka kartum visakheyam*

*sa—*with; *smitam*—a smile; *sakhe*—O friend; *pasya*—look!; *pasya*—look!;
lalita—Lalita; *ajani*—has become; *durlalita*—unfriendly; *babhuva*—has become;
radha—Radha; *duraradha*—inimical; *tapte*—burning with pain; *mayi*—to Me;
chayam—shade; *sasaka*—is able; *kartum*—to do; *visakha*—branchless tree named
Visakha; *iyam*—this.

Krsna: (Smiles) Friend, look! Look! Lalita has become unfriendly. Radha has become My enemy. I am now burning in pain and the branchless tree named Visakha is unable to give Me any shade.

Text 44

(iti batoh karan malli-dama grhitva. sa-catu-prananam).

*srag iyam uru-guna te citta vithiva radhe
sucir ati-sukumari amodani ca
nakha-pada-sasi-rekha-dhamni pusnatu kantim
tava kuca-siva-murdhni svardhuni-vibhramena*

iti—thus; *batoh*—of Madhumangala; *karat*—from the hand; *malli*—of malli flowers; *dama*—a garland; *grhitva*—taking; *sa*—with; *catu*—flattering words; *pranamam*—obeisances; *srag*—garland; *iyam*—this; *uru-guna*—very valuable; *te*—of You; *citta*—to the heart; *vithi*—pathway; *iva*—like; *radhe*—O Radha; *sucir*—splendid; *ati*—very; *sukumari*—delicate; *kamam*—perfectly; *amodani*—fragrant; *ca*—and; *nakha*—of fingernails; *pada*—the marks; *sasi*—moons; *rekha*—crescent; *dhamni*—on the abode; *pusnatu*—may increase; *kathim*—the beauty; *tava*—of You; *kuca*—of the breasts; *siva*—of Lord Siva; *murdhni*—on the head; *svardhuni*—of the celestial Ganges; *vibhramena*—as.

(Taking a garland of malli flowers from the hand of Madhumangala, Krsna bows down before Radha and speaks the following prayer:) O Radha, this very precious, splendid, exquisitely delicate, and fragrant garland is like the pathway that leads to Your heart. I pray that this garland may become like a celestial Ganges river that beautifies the Lord Siva's head of Your breasts, which are the abode of the crescent moon of passionate conjugal fingernails scratches.

Text 45

(iti bhru-smajanya visakham anukulayan malyam arpayati).
visakha: (malyam nivedayanti. sanskrtena)

yasmin netra-saroruhangana-bhuvah prapte viduram manak
sadyas te nimiso 'pi yati tulanam tanv-angi manvantaraih
vrndaranya-kadamba-mandapa-tata-krida-bharakhandale
tasmin kaku-parayane tava katham kamyani vamyany api

iti—thus; bhru—of the eyebrows; samjanya—with a gesture; visakham—Visakha; anukulayan—propitiation; malyam—the garland; arpayati—gives; malyam—the garland; nivedayanti—giving; sanskrtena—in Sanskrit; yasmin—in whom; netra—of the eyes; saroruha—of lotus flowers; angana-bhuvah—from the courtyard garden; prapte—attained; viduram—far away; manak—slightly; sadyah—at once; te—of You; nimisah—the blinking of an eye; api—even; api—even; yati—attains; tulanam—equality; tanu-angi—O slender girl; manvantaraih—with many manvantara milleniums; vrnda-aranya—in Vrndavana forest; kadamba—of kadamba trees; mandapa-tata—in the pavillion; krida—of pastimes; bhara—a multitude; akhankale—the Maharaja Indra; tasmin—Him; kaku—to plaintive words; parayane—intent; tava—of You; katham—how is it?; kamyani—desireable; vamyani—contrariness; api—even.

(Moving His eyebrows, Krsna tries to gain Visakha's sympathy. He hands the garland to her and she, in turn, places the garland before Radha).

Visakha: (In Sanskrit) O slender girl, when Your lotus eyes are briefly separated from Lord Krsna, then You immediately feel each moment to be as long as many milleniums. How is it right for You to be so averse to Lord Krsna, the Maharaja Indra who enjoys transcendental pastimes in the cottage and kadamba groves of Vrndavana forest?

Text 46 (a)

radhika: (sabhyasuyam) avehi nibuddhi-e avehi.

sa—with; abhyasuyam—anger; avehi—go away; nibuddhi-e-fool; avehi—go away.

Radhika: (Angry) Go away, fool! go away!

Text 46 (b)

krsnah:

dhuli-dhusarita-candrakancalas
candrakanta-mukhi vallabho janah
arpayan muhur ayam namaskriyam
bhiksate tava kataksa-madhurim

dhuli—with dust; *dhusarita*—grey; *candraka*—of the peacock feather; *ancalah*—the edge; *candrakanta*—lotus; *mukhi*—face; *vallabhah*—dear; *janah*—person; *arpayan*—offering; *muhuh*—repeatedly; *ayam*—He; *namaskriyam*—obeisances; *bhiksate*—begs; *tava*—of You; *kata-aksa*—of the sidelong glance; *madhurim*—the sweetness.

Krsna: O moon-faced girl, His peacock-feather crown covered with dust, Your lover repeatedly bows down before You. He begs for the sweetness of Your sidelong glance.

Text 47 (a)

lalita: rahe jhatti kandharam paravattehi. putthado a-aredi ajji-a.
(radhika tatha karoti).

rahe—Radha; *jhatti*—at once; *kandharam*—Your neck; *paravattehi*—turn; *putthadah*—from behind; *a-arehi*—calls; *ajji-a*—the noble lady; *radhika*—Radhika; *tatha*—in that way; *karoti*—does.

Lalita: Radha, turn Your neck at once. Noble Jatila calls You from behind.
(Radhika does that).

Text 47 (b)

(pravisya)
mukhara: (krsnam vilokya. sanskrtena)

vanasaktam cetah pranayati grhad yo viramayan
varenyam bandhunam pranayam api vismarayati yah
maha-dhurta-sreni-guna-garima-vistarana-patoh

karotsange tasya tvam api sarale putri patita

pravisyā—entering; *kṛṣṇam*—Kṛṣṇa; *vilokya*—seeing; *sanskṛtena*—in Sanskrit; *vana*—to the forest; *asaktam*—attached; *cetah*—heart; *pranayati*—brings; *grhat*—from home; *yah*—who; *vīramayan*—ends; *varenyam*—excellent; *bandhunam*—of the relatives; *pranayam*—the love; *api*—also; *vismarayati*—causes to forget; *yah*—who; *maha*—great; *dhurta*—of rogues; *sreni*—of the multitude; *guna*—of the qualities; *garima*—the significance; *vistarana*—spreading; *patoh*—expert; *kara-utsange*—in the hand; *tasya*—of Him; *tvam*—You; *api*—also; *sarale*—honest; *putri*—O daughter; *patita*—have fallen.

(Mukhara enters)

Mukhara: (Glancing at Kṛṣṇa, she says in Sanskrit:) This is the Kṛṣṇa who lures the gopis from their homes into the forest and makes them forget the love of their relatives. O honest daughter, You have now fallen into the hands of this Kṛṣṇa, who is more expert than a host of debauchees.

Text 48 (a)

madhumangalah: bho va-assa maruda-va-ali-kida-muhi tujjham vamsiva ettha vuddhi-a patta. ta ettha kim vilambesi.

bhaḥ—O; *va-assa*—friend; *maruda*—wind; *va-ali*—garrolous; *kida*—made; *muhi*—whose mouth; *tujjham*—of You; *vamsi*—the flute; *iva*—like; *ettha*—here; *vuddhi-a*—the old lady; *patta*—has attained; *ta*—therefore; *ettha*—here; *kim*—why?; *vilambesi*—do You loiter.

Madhumangala: O friend, the wind blows through the mouth of this talkative old lady. She is as empty as the hollow shaft of Your flute. Why should You stay here?

Text 48 (b)

kṛṣṇah: sakhe kva me vamsi.

sakhe—O friend; *kva*—where?; *me*—My; *vamsi*—flute.

Kṛṣṇa: Friend, where is My flute?

Text 48 (c)

madhumangalah: sa-am jjevva janasi kaha tti.

sa-am—personally; *jjevva*—certainly; *janasi*—You know; *kaha*—where; *tti*—thus.

Madhumangala: You know. Where is it?

Text 48 (d)

krsnah: sphutam radhikayaiva hrteyam. tad enam vina katham prasthanam ucitam.

sphutam—clearly; *radhikaya*—by Radha; *eva*—certainly; *hrta*—stolen; *iyam*—it; *tad*—therefore; *enam*—it; *vina*—without; *katham*—how?; *prasthanam*—going; *ucitam*—is proper.

Krsna: Radha has stolen it. How can I leave without it.

Text 48 (e)

madhumangalah: (sa-parihasam) bho idam kkhu amhanam garu-am bha-a-dhe-am jam imahim mohinihim tumam cori-a na sangovidosi. ta citthadu varagi murali-a. attanam ghattuna pala-amha.

sa—with; *parihasam*—joking; *bhaḥ*—O; *idam*—this; *kkhu*—indeed; *amhanam*—of us; *garu-am*—greatest; *bha-a-dhe-am*—good fortune; *jam*—which; *imahim*—by these; *mohinihim*—beautiful girls; *tumam*—You; *cori-a*—having stolen; *na*—not; *sangovidosi*—You are hidden; *ta*—therefore; *citthadu*—may stay; *varagi*—the little; *murali-a*—flute; *attanam*—self; *ghettuna*—taking; *pala-amha*—let us flee.

Madhumangala: (Joking) Ah! We are lucky these beautiful girls did not steal You. Let the flute stay here. Let us simply run for our lives.

Text 48 (f)

krsnah: (sa-smitam) re vacata tistha. (iti parikramya)

*sundari bindu-cyutake
tava naipunyam babhuva punyena
sasimukhi vasi-krtabhud
vamsi mama yat tvaya tvaraya*

sa—with; *smitam*—a smile; *re*—O; *vacata*—talkative one; *tistha*—stand; *iti*—thus; *parikramya*—walking; *sundari*—O beautiful girl; *bindu-cyutake*—in theft (Or in the bindu-cyutaka literary ornament); *tava*—of You; *naipunyam*—expertness; *babhuva*—is; *punyena*—with purity; *sasi-mukhi*—O moon-faced girl; *vasi-krtabhud*—stolen; *vamsi*—flute; *mama*—My; *yat*—which; *tvaya*—by You; *tvaraya*—quickly.

Krsna: (Smiles) Talkative friend! Stop! (He walks). O beautiful girl, You are a very expert thief. O moon-faced girl, You have stolen My flute.

Note: The word "bindu-cyutaka" is also the name of a literary ornament where two words, are employed identical except save for the letter m, are employed. The use of the words "vasi" and "vamsi" in this verse is an example of bindu-cyutaka.

Text 49 (a)

radhika: (sa-bhru-bhangam) muncehi nam bhangi-e kalakarobanam. ka janadi tumha vamsi-am.

sa—with; *bhru*—of the eyebrows; *bhangam*—knitting; *muncehi*—give up; *nam*—this; *bhangi-a*—with crooked words; *kalanka*—of fault; *arobanam*—imposition; *ka*—who?; *janadi*—knows; *tumha*—Your; *vamsi-am*—flute.

Radhika: (knitting Her eyebrows) Give up these crooked accusations! Who knows what happened to Your flute?

Text 49 (b)

lalita: (sanskrtena)

*na kacid gopinam bhavati para-vitta-pranayini
satinam asmakam na vada parivadam nanu mudha*

(ity ardhokte)

sanskrtena—in Sanskrit; *na*—not; *kacit*—one; *gopinam*—of the gopis; *bhavati*—
is; *para*—of anyone else; *vitta*—the wealth; *pranayini*—stealing; *satinam*—pious;
asmakam—of us; *na*—not; *vada*—say; *parivadam*—accusation; *nanu*—is it not?;
mudha—uselessly; *iti*—thus; *ardha*—halfway; *ukte*—spoken.

Lalita: (In Sankrit) No gopi steals another's wealth. We are pious and honest.
Please do not needlessly accuse us. (She stops after the first half of the verse).

Text 49 (c)

krsnah: sakhi lalite prasida. darsaya sakhyau daksinyam.

sakhi—O friend; *lalite*—Lalita; *prasida*—please be kind; *darsaya*—please show;
sakhyau—to the friend; *daksiyam*—politeness.

Krsna: Friend Lalita, please be kind. Show some civilized gentleness to your
friend.

Text 49 (d)

lalita:

alam jalpair ebhir vraja nija-niketam drutam ito
vayam kim samvrttas tava kitava venoh pratibhuvah

alam—enough!; *jalpaih*—words; *ebhih*—with these; *vraja*—please go; *nija*—
own; *niketam*—home; *drutam*—quickly; *itah*—from this; *vayam*—we; *kim*—
whether?; *samvrttah*—engaged; *tava*—of You; *kitava*—O scoundrel; *venoh*—of the
flute; *pratibhuvah*—guarantee.

Lalita: Enough of this talk! Quickly go home. O scoundrel, how can we
guarantee that You will eventually regain Your flute?

Text 49 (e)

radhika: (vrddham asadya) ajje dittham tu-e appano nattino carittam. jam eso amhanam cori-aparivadam dedi.

vrddham—the old lady; *asadya*—approaching; *ajje*—O noble lady; *dittham*—seen; *tu-e*—by you; *appanaḥ*—personally; *nattinaḥ*—of the grandson; *caittam*—the character; *jam*—which; *esaḥ*—he; *amhanam*—to us; *cori-a*—of being a thief; *parivadam*—criticism; *dedi*—gives.

Radhika: (Approaching the old lady) O noble lady, You have seen the character of your grandson. This person is accusing us of being a thief!

Text 49 (f)

mukhara: (sa-samrambham) re kanhada saccam ma-e vinnadam. jam natti-am rahi-am, maha tumam vidambedum laddhosi.

sa—with; *samrambham*—anger; *re*—O; *kanhada*—Kṛṣṇa; *saccam*—the truth; *ma-e*—by me; *vinnadam*—is known; *jam*—which; *natti-am*—granddaughter; *rahi-am*—Radhika; *maha*—of Me; *tumam*—You; *vidambedum*—to mock; *laddhosi*—You have attained.

Mukhara: (Angry) O Kṛṣṇa, I know the truth. You have come here only to mock my granddaughter Radhika.

Text 49 (g)

madhumangalah: a-i nitthura-samsini nivvamsi-e vamsi-am hari-a tujjha nattini tumam duggam laddha.

a-i—O; *nitthura*—harsh; *samsini*—speaking words; *nivvamsi-e*—O disreputable woman; *vamsi-am*—the flute; *hari-a*—stealing; *tujjha*—your; *nattini*—granddaughter; *tumam*—you; *duggam*—fortress; *laddha*—has attained.

Madhumangala: O disreputable woman who speaks harsh words, Your granddaughter stole the flute, and now She takes shelter of You, the fortress to protect Her.

Text 49 (h)

krsnah: arye mukhare satyam aha vayasyah.

arye—O noble lady; *mukhare*—O Mukhara; *satyam*—the truth; *aha*—has spoken; *vayasyah*—My friend.

Krnsa: O noble Mukhara, My friend speaks the truth.

Text 49 (i)

mukhara: a-i rahi-e abi kim saccam edam.

a-i—O; *rahi-e*—Radhika; *abi kim*—whether?; *saccam*—the truth; *edam*—this.

Mukhara: O Radhika, is this true?

Text 49 (j)

radhika: ajji-e vundavane indhananam kim mahagghada jada jam hattha-metta vamsakatthi-a amhehim haridavva.

ajji-e—O noble lady; *vundavane*—in Vrndavana forest; *indhananam*—of firewood; *kim*—whether?; *mahagghada*—great; *jada*—manifested; *jam*—which; *hattha*—a handful; *metta*—only; *vamsaka*—of bamboo sticks; *atthi-a*—eight; *amhehim*—by us; *haridavva*—was taken.

Radhika: O noble lady, in this Vrndavana forest have I taken even a handful of eight bamboo sticks for firewood?

Text 49 (k)

krsnah: (smitva) he pite pracanda-devi yadi venum na jaharthas tatah katham tad-vartayam smita-kudmalollasad utphulla-kapolandolayita-drg-antasi.

smitva—smiling; *he*—O; *pite*—fair-complexioned girl; *pracanda*—angry; *devi*—O goddess; *yadi*—if; *venum*—the flute; *na*—not; *jaharthah*—You have stolen;

tatah—then; *katham*—why?; *tat*—this; *vartayam*—in the story; *smita*—smiling; *kudmala*—flower blossoms; *ullasat*—from the happiness; *utphulla*—blossomed; *kapola*—of the cheeks; *andolayita*—swinging to and fro; *drk*—of the eyes; *anta*—the corners; *asi*—You are.

Krsna: (Smiling) O fair-complexioned, angry goddess, if You have actually not stolen My flute, then why, as You tell this story, has Your sidelong glance, restlessly swinging to and fro on Your cheeks, suddenly blossomed from the flower-bud of Your smile?

Text 49 (l)

mukhara: (sakrosam) capala ahimanno sadhammini tujjha vandanijsa tahabi parihasajja-i.

sa—with; *akrosam*—anger; *capala*—O rake; *ahimannah*—of Abhimanyu; *sadhammini*—the chaste wife; *tujjha*—by You; *vandanijsa*—the object of worship; *tahabi*—still; *parihasajja-i*—is mocked.

Mukhara: (With anger) Rogue! Even though this girl is the chaste wife of Abhimanyu, and even though She should be respected and even worshipped by You, You still insist on mocking Her in this way.

Text 49 (m)

madhumangalah: muhare ham jannobavi-assa sabami. dittham ma-e puhavi-vilagga-seharena ajja rahi-a vandida pi-ava-assena.

muhare—O Mukhara; *esah*—he; *aham*—I; *jannobavi-assa*—on my sacred thread; *sabami*—I swear; *disstham*—seen; *ma-e*—by me; *puhavi*—on the ground; *vilagga*—resting; *seharena*—with His crown; *ajja*—today; *rahi-a*—Radhika; *vandida*—was bowed down before; *pi-a-va-assa*—vy my dear friend.

Madhumangala: Mukhara, I swear on my brahmana's thread: Today I have seen my dear friend Krsna place His crown on the ground as He bowed down before Radhika.

Text 49 (n)

mukhara: (sanandam) taḍo imassa dhammo vaddhissadi.

sa—with; *anandam*—bliss; *tadaḥ*—then; *etassa*—of Him; *dhammaḥ*—piety; *vaddhissadi*—will increase.

Mukhara: (Blissful) That act will increase His piety.

Text 49 (o)

(sarve smitam kurvanti).

sarve—everyone; *smitam*—smiling; *kurvanti*—does.

(Everyone smiles).

Text 49 (p)

mukhara: kanhade imina tujjha cabalena khijjhissadi ballava-into nando, ta gadu-a go-mandalam sambhalehi.

kanhada—O Kṛṣṇa; *imina*—by this; *tujjha*—Your; *cabalena*—irresponsibility; *khijjhissadi*—is unhappy; *ballava*—of the cowherd men; *indaḥ*—the king; *nandaḥ*—Nanda; *ta*—therefore; *gadu-a*—going; *gaḥ*—of cows; *mandalam*—the herd; *sambhalehi*—look after.

Mukhara: Kṛṣṇa, by not being responsible in protecting the cows You have made the cowherd king Nanda very unhappy. Go now and look after the cows.

Text 49 (q)

kṛṣṇah: arye vine venum viprakṛstaya dhavalavaler akrstir durghata.

arye—O noble lady; *vina*—without; *venum*—the flute; *viprakṛstayah*—excellent; *dhavala-avaleh*—of the cows; *akratih*—attracting; *durghata*—is difficult.

Krsna: O noble lady, without My flute it will be very difficult to call to transcendental cows.

Text 49 (r)

lalita: kanha abalavalino ti kisa ujj-am na kadhesi.

kanha—O Krsna; *abala*—of girls; *avalinaḥ*—the multitude; *ti*—thus; *kisa*—why?; *ujj-am*—in a straightforward manner; *na*—not; *kadhasi*—You speak.

Lalita: You mean girls, not cows. Why don't You speak in a straightforward way?

Text 49 (s)

krsnah: lalite vrddhayadya sabala yuyam. tatah katham idam kathayisyami.

lalite—O Lalita; *vrddhaya*—with the elderly lady; *adya*—now; *sabala*—strong; *yuyam*—you are; *tatah*—therefore; *katham*—why?; *idam*—this; *kathayisyami*—I shall say.

Krsna: Lalita, the presence of elderly Mukhara has given strength to you girls. How can I debate with you?

Text 50

mukhara: (sa-rosam, sankrtena)

*navinagre naptri catula na hi dharmat tava bhayam
na me drstir madhye-dinam api jaratya patur iyam
alindat tvam nandatmaja na yadi re yasi tarasa
tato 'ham nirdosa pathi kiyati hamho madhu-puri*

sa—with; *rosam*—anger; *sankrtena*—in Sanskrit; *navina*—young; *agre*—in the presence; *naptri*—granddaughter; *catula*—O rogue; *na*—not; *hi*—indeed; *dharmat*—from religion; *tava*—of You; *bhayam*—fear; *na*—not; *me*—of me; *drstih*—sight; *madhye*—in the middle; *dinam*—of the day; *api*—even; *jaratyah*—an

old lady; *patuh*—expert; *iyam*—this; *alindat*—from the porch; *tvam*—You; *nanda*—of Nanda Maharaja; *atmaja*—O son; *na*—not; *yadi*—if; *yasi*—You go; *tarasa*—at once; *tatah*—then; *aham*—I; *nirdosa*—faultless; *pathi*—on the path; *kiyati*—which; *hamhah*—indeed; *madhu-puri*—to Mathura City.

Mukhara: (Angry, she says in Sankrit:) My granddaughter is a young girl, and You, rogue, are not afraid to break the rules of religion. I am an old lady and even in midday I cannot see very clearly. O son of Nanda, if You do not leave my doorstep at once, then I shall not be at fault when I take the path to Mathura City.

Note: In the last sentence Mukhara threaten to lodge a complaint with King Kamsa in Mathura City.

Text 50 (a)

madhumangalah: (sa-rosam) dummuhi vuddhi-e tujjha kamsado kim amhe bha-emha jam mahu-puram asannam kahesi.

sa—with; *rosam*—anger; *dummuhi*—O foul-mouthed one; *vuddhi-e*—O old lady; *tujjha*—of you; *kamsadah*—from Kamsa; *kim*—what?; *amhe*—we; *bha-emha*—fear; *jam*—which; *mahu-puram*—Mathura City; *sannam*—seated; *kahesi*—you speak.

Madhumangala: (With anger) Foul-mouthed old lady, what do we have to fear from Kamsa? You may go to the king in Mathura.

Text 50 (b)

mukhara: (sa-vyajam) are cittha. esaham nattini-am ghattuna raja-saham patthidamhi.
(*iti radhadibhir anugamyamana niskranta*).

sa—with; *vyajam*—a trick; *are*—O; *cittha*—stand; *esa*—she; *aham*—I; *nattini*—my granddaughter; *ghettuna*—taking; *raja-saham*—the royal assembly; *patthidamhi*—I shall depart; *iti*—thus; *radha-adibhih*—by the Radha and the other gopis; *anugamyamana*—followed; *niskranta*—exists.

Mukhara: (Bluffing) Stop! I shall take my granddaughter and go to the king's assembly hall.

(Followed by Radha and the others, she exits).

Text 50 (c)

kṛsnah: sakhe samagaccha. kalindi-kaccham upetya gavam uddesam karavavah.

sakhe—O friend; *samagaccha*—come; *kalindi*—of the Yamuna; *kaccham*—the shore; *upetya*—approaching; *gavam*—of the cows; *uddesam*—the looking; *karavavah*—let us do.

Kṛṣṇa: Friend, come here. Let us go to the shore of the Yamunā and look for the cows.

Text 50 (d)

(iti parikramya. valita-grivam pasyan socchvasam.)

iti—thus; *parikramya*—walking; *valita-grivam*—craning His neck; *pasyan*—looking; *socchvasam*—sighing.

(Kṛṣṇa walks. Craning His neck, He looks. He says with a sigh:)

Text 51

*mudram dhairya-mayim ksanam vivrnute taralya-laksmiṁ ksanam
sopekṣaḥ ksanam atanoti bhāṇī-tirāutsukya-bhāṇī ksanam
suddham dr̥ṣṭim itaḥ ksanam pranyayate prenkhata-kataksam ksanam
rosenā pranyayenā cakulita-dhī radhā dvidhā bhidyate*

(iti niskrantah sarve).

mudram—mark; *dhairya-mayim*—peaceful; *ksanam*—one moment; *vivrnute*—does; *taralya-laksmiṁ*—restlessness; *ksanam*—the next moment; *sa*—with; *upekṣaḥ*—indifference; *ksanam*—one moment; *atanoti*—does; *bhāṇī-tirā*—another moment; *suddham*—pure; *dr̥ṣṭim*—glance; *itaḥ*—then; *ksanam*—one moment; *pranyayate*—does; *prenkhata*—moving; *kata-aksam*—sidelong glances; *ksanam*—another moment; *rosenā*—with anger; *pranyayenā*—with love; *ca*—also; *akulita*—agitated; *dhī*—whose heart; *radhā*—Radha; *dvidhā*—in two parts; *bhidyate*—is divided; *iti*—thus; *niskrantah*—exit; *sarve*—all.

One moment She is peaceful, and the next moment She is restless. One moment She neglects Me, and the next moment She is very eager talk with Me. One moment She looks at Me with a pure, innocent glance, and the next moment She looks at Me with a passionate, roving glance from the corner of Her eye. Her heart agitated with both anger and love, this Radha is divided in two.

(Everyone exits.)

Act Five Rādhā-prasādana Decorating Rādhā

Text 1

(tataḥ praviśati paurṇamāsī).
Paurṇamāsī:

snehaḥ soka-krsanor
vinoda-sadanam sadeti natathyam
snigdhyā rādhikāyam
yad aham tenasu dagdhasmi

tataḥ—then; praviśati—enters; paurṇamāsī—Paurṇamāsī; snehaḥ—love;
soka—of grief; krsanor—of the fire; vinoda—of pastimes; sadanam—the abode;
sada—eternally; iti—thus; na—not; atathyam—a lie; snigdha—affectionate;
adya—now; rādhikāyam—towards Rādhikā; yat—because; aham—I; tena—for this
reason; asu—at once; dagdha—burned; asmi—I am.

(Paurṇamāsī enters).

Paurṇamāsī: The fire of grief constantly plays on the call of love. That is not an untruth. Because I am affectionate to Rādhikā, now I am also burning in the fire of grief.

Text 2

(puro 'valokya) keyam madhumaṅgala-sangini mam abhivartate. (punar nibhalya)

ajanita-sasana-bhaṅga
sthira-jaṅgama-mandalaiḥ sva-vane
nikhila-prani-ruta-jñā
vindati purataḥ katham vṛndā

purah—ahead; avalokya—looking; ka—who?; iyam—this girl;
madhumaṅgala—Madhumaṅgala; sangini—accompanying; mam—me;
abhivartate—approaches; punaḥ—again; nibhalya—looking; a—not; janita—
manifested; sasana—of the order; bhaṅga—the breaking; sthira—unmoving;
jaṅgama—and moving entities; mandalaiḥ—by the multitudes; sva—own; vane—
in the forest; nikhila—all; prani—living entities; ruta—the language; jñā—
understanding; vindati—finds; purataḥ—in the presence; katham—how is it?;
vṛndā—Vṛndā.

(Looking ahead) Who is this girl coming to me with Madhumaṅgala?
(Looking again) Why is Vṛndā, who knows the languages of all living entities, and
whose order is never disobeyed by any of the moving or non-moving creatures in
her forest of Vṛndāvana, coming here?

Text 3 (a)

(praviśya)
vṛndā madhumaṅgala ca: amba vande.

praviśya—entering; vṛndā—Vṛndā; madhumaṅgalaḥ—Madhumaṅgala; ca—
and; amba—O mother; vande—I offer my respects.

(Vṛndā and Madhumaṅgala enter).
Vṛndā and Madhumaṅgala: O mother, I offer my respects to you.

Text 3 (b)

paurṇamāsī: svasti yuvabhyam.

svasti—auspiciousness; yuvabhyam—to you both.

Paurṇamāsī: Auspiciousness to you both.

Text 3 (c)

vṛndā: bhagavati katham socanty asi.

bhagavati—O noble lady; katham—why?; socanti—lamenting; asi—you are.

Vṛndā: O noble lady, why are you so unhappy?

Text 3 (d)

paurṇamāsī: vatse vidagdha-pungavasyaṅga-saṅgama-laksmāni rādhikāyam abhilakṣya manyuman abhimanyuḥ samprati madhu-puryaṁ sa-kutumbo vastum utkanthate. tatrapī tad-amba tad-irśya-jambalavali-jrmbhayam kadambini-bhavam alambya rādhā-maralim udvejyati. tenadya socami.

vatse—O child; vidagdha—of those who are expert; pungavasya—of He who is the best; aṅga—of the body; saṅgama—contact; laksmāni—the signs; rādhikāyam—on Rādhikā; abhilakṣya—seeing; manyuman—angry; abhimanyuḥ—Abhimanyu; samprati—now; madhu-puryaṁ—in Mathura City; sa—with; kutumbaḥ—his family; vastum—to reside; utkanthate—yearns; tatra api—nevertheless; tat—his; amba—mother; avali—of the abundance; jrmbhayam—in the awakening; kadambini—of a host of clouds; bhavam—the nature; alambya—attaining; rādhā—of Rādhā; maralim—the swan; udvejyati—torments; tena—for this reason; saocami-adya—now; socami—I lament.

Paurṇamāsī: My child, when Abhimanyu saw on Srimatī Rādhā's body the marks from the touch of the most expert lover Kṛṣṇa, he became very angry, and now he wants to take his family and live in Mathura City. Also, when Abhimanyu's anger flares up, then his mother becomes like a host of monsoon clouds to torment the swan of Rādhā. For these reasons I lament.

Text 3 (e)

vṛndā: paurṇamāsī-subhasis-candrikaiva vighnandhakara-samharini.

paurṇamāsī—of Paurṇamāsī; subha—auspicious; asiḥ—benediction; candrika—moonlight; eva—indeed; vighna—of obstacles; andhakara—the darkness; samharini—removing.

Vṛndā: The moonlight of Paurṇamāsī's good wishes will remove the darkness of obstacles.

Text 3 (f)

madhumāṅgaḥ: ajje kahaṁ rahopari tujjha varitthaṁ pemmam.

ajje—O noble lady; kahaṁ—why?; raha-upari—on Rādhā; tujjha—your; varitthaṁ—best; pemmam—love.

Madhumāṅga: Noble lady, why do you love Rādhā so dearly?

Text 3 (g)

paurṇamāsī: vatsa saty api bhurini premodaya-karane tasyam ananyapaikṣi mamedam prema.

vatsa—O child; sati—being; api—also; bhurini—manifold; prema—of love; udaya—of the arising; karane—causes; tasyam—for Her; ananya—undivided; apaiṅkṣi—in relation; mama—my; idam—this; prema—love.

Paurṇamāsī: Child, there are many reasons that I love Rādhā. O love Her dearly.

Text 3 (h)

vṛndā: yuktam idam. yataḥ

jagati kila vicitre kutracin niscalatma
bhavati nirabhisandhiḥ kasyacit prema-bandhaḥ
vilasati samudirne kumbhaje khañjanali
kalitavati tathastam hanta nasam prayati

yuktam—appropriate; idam—this is; yataḥ—because; jagati—in the universe; kila—indeed; vicitre—variegated; kutracit—somewhere; niscala—unwavering; atma—whose heart; bhavati—of someone; prema—of love; bandhaḥ—the bonds; vilasati—sports; samudirne—risen; kumbhaje—when the star Agastya; khañjana—of Khañjana birds; aliḥ—the flock; kalivati—is seen; tatha—then; astam—to the west; hanta—indeed; nasam—destruction; prayati—attain.

Vṛndā: You have spoken well. In this variegated world somewhere someone loves another with unmotivated and unwavering love. The khañjana birds love the star Agastya in this way. When Agastya rises in the sky, the khañjana birds

celebrate with great happiness, and when Agastya sets in the west at the time of the monsoon, the khañjana birds at once disappear, for they cannot bear to be separated from their love.

Text 4 (a)

madhumaṅgaḷaḥ: kerisaṁ nirāhisandhino pemmassa cinham.

kerisaṁ—like what?; nirāhisandhino—causeless; pemmassa—of love; cinham—the symptom.

Madhumaṅgala: What are the symptoms of this causeless love?

Text 4 (b)

paurṇamāsī:

stotraṁ yatra taṭa-sthatām prakāṭayac cittasya dhatte vyathām
nindāpi pramadam prayacchati parihāsa-śriyaṁ bibhratī
doṣena kṣayitām guṇena gurutām kenāpy anātanvatī
premṇaḥ svārasikasya kasyacid iyaṁ vikṛḍati prakriyā

stotraṁ—praising; yatra—in which; taṭa-sthatām—neutrality; prakāṭayac—manifesting; cittasya—to the heart; dhatte—gives; vyathām—painful reaction; nindā—blaspheming; api—also; pramadam—pleasure; prayacchati—delivers; parihāsa—of joking; śriyaṁ—the beauty; bibhratī—bringing forth; doṣena—by accusation; kṣayitām—the quality of diminishing; guṇena—by good qualities; gurutām—the importance; kena api—by any; anātanvatī—not increase; premṇaḥ—of love of Godhead; svārasikasya—spontaneous; kasyacid—of any; iyaṁ—this; vikṛḍati—acts within the heart; prakriyā—the manner of action.

" `When one hears praise from his beloved, he outwardly remains neutral but feels pain within his heart. When he hears his beloved making accusations about him, he takes them to be jokes and enjoys pleasure. When he finds faults in his beloved, they do not diminish his love, nor do the beloved's good qualities increase his spontaneous affection. Thus spontaneous love continues under all circumstances. That is how spontaneous love of Godhead acts within the heart.'

Text 5 (a)

madhumaṅgaḷaḥ: evvam rubbaṁ kkhū donāṁ raha-mahavaṇaṁ pemma.

evvam—in this way; rubbam—the form; kkhu—indeed; donam—of Them; raha-mahavanam—of Rādhā and Madhava; pemma—love.

Madhumaṅgala: This is the nature of love for Rādhā and Madhava.

Text 5 (b)

paurṇamāsī: vatsa kiṁ ucyate. madhurya-samsargino naisargikasya paraspara-vallabhanam vidagdha-mithunanam prema-srnkhaalabandhasya paramotkarsa-rekhyam dṛṣṭantaḥ kila rādhā-madhavayor bhavamṛta-bhuma.

vatsa—O child; kiṁ—what?; ucyate—is said; madhurya—sweetness; samsarginah—touching; naisargikasya—natural; paraspara—mutual; vallabhanam—dear; vidagdha—expert; mithunanam—of amorous couples; prema—of love; srnkhalā—with the shackles; bandhasya—of the bondage; parama—supreme; utkarsa—of excellence; rekhyam—in the line; dṛṣṭantaḥ—example; kila—indeed; rādhā-madhavayoḥ—for Rādhā and Madhava; bhava—of love; amṛta—of the nectar; bhuma—flood.

Paurṇamāsī: Child, what more need be said? The flood of the nectar of love that Rādhā and Madhava bear for each other is the supreme example of the naturally sweet chains of love that bind beautiful, expert amorous couples.

Text 5 (c)

vṛndā: bhagavati sruyatam

yastim vasti na panina kalayitum srnge na saṅgarthitam
dhatte dhatubhir aṅga-mandanamayim nangi-karoti kriyam
parnam vadayate na ghurnita-manas tire kṛtanta-svasuḥ
kintutklamayati mukta-vibhrama-guna-gramo 'dya damodaraḥ

bhagavati—O noble lady; sruyatam—let it be heard; yastim—the stick; vasti—desires; na—not; panina—with the hand; kalayitum—to hold; srnge—in the buffalo-horn bugle; na—not; saṅga—touch; arthitam—the desire; dhatte—places; dhatubhiḥ—with mineral pigments; aṅga—of the limbs; mandana-mayim—decoration; na—not; angi-karoti—accepts; kriyam—the activity; parnam—a leaf; vadayate—causes to count; na—not; ghurnita—reeling; manaḥ—whose mind; tire—on the shore; kṛtanta-svasuḥ—of the Yamuna River, the sister of Yamaraja; kintu—however; utklamayati—is depressed; mukta—released; vibhrama—playful; guna—of qualities; gramah—a host; adya—now; damodaraḥ—Kṛṣṇa.

Vṛndā: O noble lady, listen: Kṛṣṇa does not wish to hold the staff in His hand. He has no desire to touch His buffalo-horn bugle. He will not decorate His body with mineral pigments. he no longer plays His leaf-flute. His great playfulness gone and His mind reeling, Kṛṣṇa now stays by the shore of the Yamuna. He is very depressed.

Text 6 (a)

paurṇamāsī: (sa-khedam) kim idam.

sa—with; khedam—unhappiness; kim—what?; idam—this.

Paurṇamāsī: (Unhappy) Why is Kṛṣṇa so depressed?

Text 6 (b)

madhumāṅgaḥ: lalida-kaudillena.

lalida—of Lalitā; kaudillena—by the crookedness.

Madhumāṅga: It is because of the crookedness of Lalitā.

Text 6 (c)

paurṇamāsī: nunam lalitāya hathanuvartita-mana vartate rādhā.

nunam—is it not so?; lalitāya—by Lalitā; hatha—violence; anuvartita—following; mana—jealous anger; vartate—is; rādhā—Rādhā.

Paurṇamāsī: Has Lalitā not created this violent jealous anger in Rādhā?

Text 6 (d)

vṛndā: atha kim.

atha—then; kim—how?

Vṛndā: How is that?

Text 6 (e)

paurṇamāsī: na jane kva khalv adya lalitādayaḥ.

na—not; jane—I know; kva—where?; khalu—indeed; adya—now; lalitā-adayaḥ—Lalitā and the other gopis.

Paurṇamāsī: I do not know. Where are Lalitā and her friends now?

Text 6 (f)

vṛndā: tasam uddesaya maya subalaḥ presitaḥ 'sti.

tasam—of them; uddesaya—to find; maya—by me; subalaḥ—Subala; presitaḥ—send; asti—is.

Vṛndā: I sent Subala to find them.

Text 6 (g)

(praviśya)

subalaḥ: ajje vandemi.

praviśya—entering; ajje—O noble lady; vandemi—I offer my respects.

(Subala enters).

Subala: O noble lady, I offer my respects to you.

Text 6 (h)

paurṇamāsī: subala kva dṛṣṭa rādhādayaḥ.

subala—O Subala; kva—where?; dṛṣṭaḥ—were seen; rādhā-adayaḥ—Rādhā and the other gopis.

Paurṇamāsī: Subala, where did you find Rādhā and the other gopis?

Text 6 (i)

subalaḥ: muhara-gharobanta-vatthino rasalassa mule.

muhara—of Mukhara; ghara—the home; ubanta—near; vatthino—staying;
rasalassa—of a mango tree; mule—at the base.

Subala: They are under a mango tree near Mukhara's house.

Text 6 (j)

paurṇamāsī: vatsa madhumaṅgala turnam anusṛtya rādhikām abhisarayanty
asmi. tad etaya sukti-candrikaya tvam anandaya mukundam.

vatsa—O child; madhumaṅgala—Madhumaṅgala; turnam—quickly; anusṛtya—
approaching; rādhikām—Rādhā; abhisarayanti—bringing to the rendezvous;
asmi—I am; tat—therefore; etaya—with this; su-ukti—of pleasing words;
candrikaya—with the moonlight; tvam—you; anandaya—please delight;
mukundam—Kṛṣṇa.

Paurṇamāsī: Child Madhumaṅgala, I shall quickly go to Rādhikā and convince
Her to meet with Kṛṣṇa. You please cheer Kṛṣṇa up with the moonlight of this
good news.

Text 6 (k)

(madhumaṅgalaḥ sa-harsam niṣkrāntaḥ).

madhumaṅgalaḥ—Madhumaṅgala; sa—with; harsam—happiness; niṣkrāntaḥ—
exits.

(Madhumaṅgala happily exits).

Text 6 (l)

vṛndā: (janantikam) subala maya samarpitam padyam tvaya kim nama
visakhayam sañcaritam.

jana—the person; antikam—near; subala—O Subala; maya—by me; sama
pitam—given; padyam—a verse; tvaya—by you; kim—whether?; nama—indeed;
visakhayam—to Visakha; sañcaritam—given.

Vṛndā: (coming near) Subala, I have written a message in verse. Can you
carry it to Visakha?

Text 6 (m)

subalaḥ: adha im.

adha—then; im—what?

Subala: What is the message?

Text 6 (n)

paurṇamāsī: vṛnde yavat prasadya prasadhya ca rādhām sañcarayāmi tavat
adhunāvabhyam puraḥ kadamba-nikuñje visramyatam.

vṛnde—O Vṛndā; yavat—when; prasadya—pacifying; prasadhya—decoration;
ca—and; rādhām—Rādhā; sañcarayāmi—I bring; tavat—then; adhunā—now;
avabhyam—of us both; puraḥ—in the presence; kadamba—of kadamba trees;
nikuñje—in the grove; visramyatam—is rested.

Paurṇamāsī: Vṛndā, I shall pacify Rādhā, decorate Her nicely and bring Her to
meet Kṛṣṇa. Then we shall both wait in the grove of kadamba trees.

Text 6 (o)

(vṛndā subalena saha niṣkrāntā).

vṛndā—Vṛndā; subalena—Subala; saha—with; niṣkrānta—exits.

(Accompanied by Subala, Vṛndā exits).

Text 6 (p)

paurṇamāsī: (parikramya) katham laliteyam ayati.

parikramya—walking; katham—whether?; lalitā—Lalitā; iyam—she; ayati—comes.

Paurṇamāsī: (Walking) Is this Lalitā coming here?

Text 6 (q)

lalitā: bha-avadi tumha sa-asam gacchanti mhi.

bh-avadi—O noble lady; tumha—of you; sa-asam—the presence; gacchanti—attaining; mhi—I am.

Lalitā: O noble lady, I was just going to meet with you.

Text 6 (r)

paurṇamāsī: kim artham.

kim—what?; artham—is the purpose.

Paurṇamāsī: Why?

Text 6 (s)

lalitā: ajje tina dhuttena puno puno abarañjida pi-a-sahi lahavam amani-a sutthu ukkanthedi. ta kim karissam.

ajje—O noble lady; tina—by this; dhuttena—villain; puno—again; puno—again; abarañjida—insulted; pi-a-dear; sahi—friend; lahavam—offense; amani-a—not considering; sutthu—intently; ukkanthedi—longs; ta—therefore; kim—what?; karissam—shall I do.

Lalitā: O noble lady, although this villain Kṛṣṇa again and again insults my

dear friend Rādhā, She does not take offense. Indeed, She longs to be with Him!
What shall I do?

Text 6 (t)

paurṇamāsī: vatse munca mudha-kalusyam. napaṛādhyati madhavaḥ. kintu
madhumaṅgala-pramaditaiva vaḥ khedaya babhuva.

vatse—O child; munca—give up; mudha—useless; kalusyam—defamation;
na—not; aparādhyati—offends; madhavaḥ—Kṛṣṇa; kintu—however;
madhumaṅgala—by Madhumaṅgala; pramadita—mocked; eva—certainly; vaḥ—of
you; khedaya—for distress; babhuva—has become.

Paurṇamāsī: Child, give up these useless rebukes. Madhava has not committed
any offense, it is Madhumaṅgala's offense that has made you unhappy.

Text 6 (u)

lalitā: (svagatam) mama hi evvaṁ nandimuhi-e kathidam. (prakasam) ajje
pekkha esa rāhi rasalasya mule kampanti kimpī jappadi.

svagatam—aside; mama—to me; bi—even; evvaṁ—in this way; nandimuhi-e—
by Nandimukhi; kathidam—was spoken; prakasam—openly; ajje—O noble lady;
pekkha—look!; esa—She; rāhi—Rādhā; rasalasya—of the mango tree; mule—at
the base; kampanti—trembling; kimpī—something; jappadi—says.

Lalitā: (aside) Nandimukhi told me the same thing. (Openly) O noble lady,
look! There is Rādhā under a mango trees. She is trembling as She speaks some
words.

Text 6 (v)

(tataḥ praviśati sanutapaṁ rādhā).
rādhā: (saṁskṛtena)

karnante na kṛta priyokti-racana kṣipraṁ maya durato
malli-dama nikama-pathya-vacase rusaḥ kalpitaḥ
ksoni-lagna-sikhanda-sekharam asau nabhyarthayann iṅṣitaḥ
svantaṁ hanta mamadya tena khadiraṅgarena dandahyate

tataḥ—then; praviśati—enters; sa—with; anutapam—remorse; rādhā—Rādhā;

sanskṛtena—in Sanskrit; karna—of the ear; ante—in the edge; na—not; kṛta—done; priya—sweet; ukṭi—of words; racana—the doing; kṣipram—quickly; maya—by Me; durataḥ—far away; malli—of jasmine flowers; dama—the garland; nikama—very; pathya—beneficial; vacase—whose words; sakhyai—to My friend; rusaḥ—anger; kalpitaḥ—directed; ksoni—on the earth; lagna—resting; sikhanda-sekharam—peacock feather crown; asau—He; na—not; abhyarthayan—praying; ikṣitaḥ—is seen; sva—own; antam—heart; hanta—indeed; mama—of Me; adya—now; tena—by this; khadira—khadira wood; anarena—by the burning cinder; dandahyate—continually burns.

(Filled with regret, Rādhā enters)

Rādhā: No sweet words enter My ear. I immediately threw the jasmine garland far away. I was angry with the gopi-friend who spoke words for My benefit. I do not see Him placing His peacock-feather crown on the ground and begging with many prayers. Ignited by a khadira cinder, My heart continually burns.

Text 7 (a)

paurṇamāsī: putri pracchannam upasṛtya srnuvaḥ prema-vilasam.
(ity ubhe tatha sthite).

putri—O daughter; prachchannam—hidden; upasṛtya—approaching; srnuvaḥ—let us hear; prema—of love; vilasam—the pastimes; iti—thus; ubhe—both of them; tatha—in that way; sthite—stand.

Paurṇamāsī: Daughter, let us approach, hide nearby and eavesdrop Her description of the pastimes of love. (The two of them do that).

Text 7 (b)

rādhikā: (sa-capalam. punaḥ sanskṛtena)

dhanyas ta harini-dṛśaḥ sa ramate yabhir navino yuva
(punaḥ sa-sankam)
svairam capalam akalayya lalitā maṁ hanta nindisyati
(punaḥ sautsukyam)
govindam parirabdhum indu-vadanam ha cittam utkanthate
(punaḥ samarsam)
dhig vamaṁ vidhim astu yena garalam manabhidham nirmame

sa—with; capalam—restlessness; punaḥ—again; sanskṛtena—in Sanskrit; dhanyaḥ—fortunate; taḥ—they; harini-dṛśaḥ—doe-eyed girls; saḥ—He; ramate—enjoys pastimes; yabhiḥ—with whom; navinah yuva—youthful Kṛṣṇa; punaḥ—

again; sa—with; sankam—fear; svairam—independent; capalam—fickleness; akalayya—seeing; lalitā—Lalitā; mam—Me; hanta—indeed; nandisyati—will rebuke; punaḥ—again; sa—with; autsukyam—eagerness; govindam—Kṛṣṇa; parirabdhum—to embrace; indu—moon; vadanam—whose face; ha—ah!; cittam—heart; utkanthate—yearns; punaḥ—again; sa—with; amarasam—anger; dhik—fie!; vamam—contrary; vidhim—fate; astu—may be; yena—by which; garalam—the poison; mana—jealous anger; abhidham—named; nirmame—created.

Rādhikā: (Restless, She says in Sanskrit:) the doe-eyed girls who enjoy pastimes with youthful Kṛṣṇa are very fortunate. (Frightened) Lalitā will see how I have become unsteady and independent, and she will rebuke Me. (Yearning) My heart yearns to embrace moon-faced Govinda. (Angry) To hell with the wicked fate that has created this poison named "jealous anger".

Text 8 (a)

lalitā: adakhine cittha. sa-am jeva kanham nirakadu-a bhrngi-e me dusesi.

adakkhine—O foolish girl; cittha—stop; sa-am—personally; jeva—certainly; kanham—Kṛṣṇa; nirakadu-a—rejecting; bhrngi-e—as a wanton girl; me—me; dusesi—You rebuke.

Lalitā: Fool! Stop! You rejected Kṛṣṇa on Your own account. Now You criticize me for being a wanton girl.

Text 8 (b)

rādhikā: (bhrngim avekṣya. sanskṛtena)

krimir api namitatma hanta vṛndāvane 'smin
kalayati nija-maulau barha-mauler nidesam
anunayati muhur maṁ netu-kamaliniyaṁ
yad-amala-madhuroktis tasya dṛṣṭim sathasya

bhrngim—a bee; avekṣya—seeing; sanskṛtena—in Sanskrit; krimiḥ—an insect; api—although; namita—humble; atma—at heart; hanta—indeed; vṛndāvane—Vṛndāvana; asmin—in this; kalayati—bears; nija—own; maulau—on the crown; barha-mauleḥ—of Kṛṣṇa, who wears a crown of peacock feathers; anunayati—pacifies; muhuḥ—repeatedly; mam—Me; netu—to bring; kama—desiring; alini—bee; iyam—this; yat—which; amala—splendid; madhura—sweet; uktiḥ—words; tastya—of Him; dṛṣṭim—the glance; sathasya—the rake.

Rādhikā: (She notices a bee, and says in Sanskrit:) This humble even though it is only an insect, this humble bee still bows down to the land of Vṛndāvana. On its head, this bears the message of peacock-feather crowned Kṛṣṇa. Desiring to bring Me to Kṛṣṇa, this bee repeatedly tries to pacify Me by speaking sweet words just like that scoundrel Kṛṣṇa.

Text 9 (a)

paurṇamāsī: (sa-narma-smitam) nikhilam eva vṛndātavi-prani-vṛndām duti-bhutam iyaṁ manyate maha-manini.

sa—with; narma—a playful; smitam—smile; nikhilam—all; eva—certainly; vṛndā-atavi—in Vṛndāvana forest; prani—of living entities; vṛndām—the host; duti—messenger; bhutam—become; iyaṁ—She; manyate—considers; maha-manini—filled with jealous anger.

Paurṇamāsī: (With a playful smile) Filled with jealous anger, She now thinks that all the creatures in Vṛndāvanam forest are messengers from Kṛṣṇa.

Text 9 (b)

rādhikā: (premavesam natayanti. sa-camatkaram) kadham eso maṁ mottimaṁ pariraddhum ubasanno kanho.

prema—of love; avesam—the entrance; natayanti—representing dramatically; sa—with; camatkaram—wonder; kadham—how is it?; eso—He; maṁ—to Me; mottimaṁ—forcibly; pariraddhum—to embrace; ubasanno—approached; kanho—Kṛṣṇa.

Rādhikā: (Overwhelmed with love and filled with wonder). How is it that Kṛṣṇa has now come to violently embrace Me?

Text 9 (c)

paurṇamāsī: gambhiranuraga-vivarto 'yam. yad asyam madhavasya visphuranam.

gambhira—deep; anuraga—of love; vivartaḥ—ecstatic transformation; ayam—this; yat—which; asyam—in Her; madhavasya—of Kṛṣṇa; visphuranam—the appearance.

Paurṇamāsī: This is the symptom of deep love. Rādhā thinks that Madhava has now appeared before Her.

Text 9 (d)

rādhikā: (sa-hunkaram paravṛtya) hanta bho vanka-kala-sali canda-ali-koda-ciraśaṅga-bhangura-kuraṅga avehi. eso tumam paribhavisasi ma-e. (iti karnotpalam kṣipanti).

sa—with; hunkaram—an angry moan; paravṛtya—turning; hanta—ah!; bho—ah!; vanka—crooked; kala—art; sali—possessing; canda-ali—of Candravali; koda—on the breast; cira—for a long time; aśaṅga—resting; bhangura—delicate; kuraṅga—deer; abehi—begone! eso—He; tumam—You; paribhavisasi—are despised; ma-e—by Me; iti—thus; karna—on the ear; utpalam—the lotus; kṣipanti—throwing.

Rādhikā: (makes an angry moan, and turns around). O artist of deceit, O crooked pet deer who stays always on the breast of Candravali, begone! I hate You! (She throws down the lotus flower from Her ear).

Text 9 (e)

(sanskṛtena)

yamuna-tira-kadambaḥ
samprati mama hanta sakṣino yuyam
esa balan mam abalam
gokula-dhurtaḥ kadamthayati

sanskṛtena—in Sanskrit; yamuna—of the Yamuna; tira—on the shore; kadamba—O kadamba trees; samprati—now; mama—My; hanta—indeed; sakṣinaḥ—witnesses; yuyam—you; esaḥ—He; balat—violently; mam—Me; abalam—a weak woman; gokula—of Gokula; dhurtaḥ—the villain; kadamthayati—tortures.

(In Sanskrit) O kadamba trees on the shore of the Yamuna, you are My witnesses. I am a weak woman, and this Kṛṣṇa, the villain of Gokula is now violently torturing Me.

Text 10 (a)

paurṇamāsī: lalite param kotim adhirudha rādhikotkantha. tad iyaṁ tvaritam abhisaryatam.

lalite—O Lalitā; param kotim—the ultimate stage; adhirudha—ascended; rādhikā—of Rādhikā; utkantha—the yearnings; tat—therefore; iyaṁ—She; tvaritam—quickly; abhisaryatam—should be brought to meet Kṛṣṇa.

Paurṇamāsī: Lalitā, Rādhikā is overwhelmed with longings. Bring Her to Kṛṣṇa at once.

Text 10 (b)

lalitā: (parikramya) hala rāhi ekka jjevva kim mantesi.

parikramya—walking; hala—O; rāhi—Rādhā; ekka—alone; jjevva—certainly; kim—what?; mantesi—are You saying.

Lalitā: (Walking) Rādhā, what are You saying to Yourself?

Text 10 (c)

rādhikā: (lalidam alokya. svagatam) kadham saccam jevva ekkamhi. jaṁ kanho na disa-i. (iti sautsukyam) hala lalide

para-tanu-pavesa-vijja kaham iha samena kamina padhida mama hi-a-e mananni pavis-i-a nivvabido jena

lalitām—Lalitā; alokya—seeing; svagatam—aside; kadham—how?; saccam—in truth; jevva—certainly; ekkamhi—I am alone; jaṁ—which; kanho—Kṛṣṇa; na—not; disa-i—is seen; iti—thus; sa—with; autsukyam—eagerness; hala—O; lalide—Lalitā; para—of another; tanu—into the body; pavesa—of entering; vijja—the science; kaham—how is it?; iha—here; samena—by Kṛṣṇa; kamina—amorous; padhida—was learned; mama—of Me; hi-a-e—in the heart; mananni—the fire of jealous anger; pavis-i-a—entering; nivvabido—extinguished; jena—by whom.

Rādhikā: (sees Lalitā, and says to Herself) How am I alone? She does not see Kṛṣṇa. (Eagerly) O Lalitā, How has amorous Kṛṣṇa learned this science of entering someone else's body? He has entering My heart and extinguished the fire of jealous anger burning there.

Text 11 (a)

(praviśya)

visakha: hala subala-hatthado laddha i-am patti-a.

praviśya—entering; hala—ah!; subala—of Subala; hatthado—from the hand; laddha—obtained; i-am—this; patti-a—letter.

(Visakha enters).

Visakha: I got this letter from the hand of Subala.

Text 11 (b)

lalitā: (grhitvā vacayati)

medhyo 'pi madhavikkaya madhupo yad esa
kṣiptaḥ svayaṁ pracalata nava-pallavena
tasyaḥ khalu kṣitir iyaṁ susamakṣayena
nandaty ayaṁ tu viruvann aravindinisu

grhitvā—taking; vacayati—reads; medhyaḥ—splendid; api—although; madhavikaya—by the madhavi creeper; madhupaḥ—the bee; yat—because; esaḥ—He; kṣiptaḥ—tossed; svayaṁ—personally; pracalata—moving; nava—fresh; pallavena—by the blossom; tasyaḥ—of that creeper; khalu—certainly; kṣitiḥ—destruction; iyaṁ—this; susama—He; tu—indeed; viruvan—buzzing; aravindinisu—among the lotus flowers.

Lalitā: (Taken the letter and reads aloud) If, even though the black bee has not committed any offense, the madhavi creeper still tosses it aside with its a moving newly blossomed tendril, then the buzzing bee will simply enjoy other pastimes, buzzing with sweet words among the lotus flowers.

Note: In this allegory Kṛṣṇa is the black bee, Rādhā is the madhavi creeper, and Rādhā's gopi rivals are the lotus flowers.

Text 12

rādhikā: (sa-visadam. sanskr̥tena)

ajani vimukhaḥ sanke pankeruhakṣi vicakṣano
mayi madhu-ripur dosa-sreni-vihara-vana-sriyam

akalita-rasaḥ suci-viddho rajaḥ prasaraṇdha-dhir
na madhupa-yuva kim ketakyam viraktim upaisyati

sa—with; visadam—grief; sanskr̥tena—in Sanskrit; ajani—became;
vimukhaḥ—averse; sanke—I fear; pankeruḥa—lotus; akṣi—eyes; vicakṣanaḥ—
expert; mayi—to Me; madhu-ripuḥ—Kṛṣṇa, the enemy of Madhu; dosa—of faults;
sreni—a host; vihara-vana-sriyam—the place for recreation; akalita—without;
rajaḥ—of pollen; prasara—an abundance; andha—blinded; dhiḥ—whose heart;
na—not; madhupa—bumble-bee; yuva—young; kim—why?; ketakyam—the
ketaki—flower; viraktim—renunciation; upaisyati—will attain.

Rādhikā: (Grieving, She say in Sanskrit) O lotus-eyed girl, I fear that because I
am a playground for a host of faults, expert and intelligent Kṛṣṇa is now averse to
Me. Stung by thorns, blinded by pollen, and not finding any nectar, why should a
young bumble-bee not turn from a ketaki flower?

Text 13 (a)

paurṇamāsī: na hi candrena candrikaya mokṣaḥ kadapi sambhavati.

na—not; hi—indeed; candrena—by the moon; candrikayaḥ—from the
moonlight; mokṣaḥ—freedom; kada api—ever; sambhavati—is possible.

Paurṇamāsī: The moon can never be separated from moonlight.

Text 13 (b)

visakha: hala samassasa. tuha ukkanthidaṁ takki-a ma-e kanha-pa-uttim
vinnadum nandimuhi pesidatthi.

hala—O; samassasa—be comforted; tuha—of You; ukkanthidaṁ—longing;
takki-a—guessing; ma-e—by me; kanha—of Kṛṣṇa; pa-uttim—the activity;
vinnadum—to understand; nandimuhi—Nandimukhi; pesidatthi—was sent.

Visakha: Please calm down. I thought You would be very anxious and so I sent
Nandimukhi to discover what Kṛṣṇa is doing now.

Text 13 (c)

(praviśya)

nandimukhi: (sanskṛtena)

mrduṛ api nisargatas tvam
katham ardre madhave kathorasi
athava navanita-puti
hima-drave kakkhata praikṣi

praviśya—entering; sanskṛtena—in Sanskrit; mrduḥ—gentle; api—although;
nisargataḥ—by nature; tvam—You; katham—why?; ardre—soft; madhave—
towards Kṛṣṇa; kathora—hard; asi—You are; athava—or; navanita-puti—fresh
butter; hima-drave—in ice; kakkhata—hard; praikṣi—is seen.

(Nandimukhi enters).

Nandimukhi: (In Sanskrit) By nature You are gentle. Why are You so hard on
this poor Madhava (Kṛṣṇa)?

You are hard as butter frozen into ice.

Text 14 (a)

rādhikā: hala abi nama suhaṁ vattadi mahavo.

hala—ah!; abi—how?; nama—indeed; suhaṁ—happiness; vattadi—is
manifested; mahavo—Kṛṣṇa.

Rādhikā: Is Madhava happy now?

Text 14 (b)

nandimukhi: (sanskṛtena)

kṣanam api na suhrdbhir narma-gosthim vidhatte
racayati na ca cudam campakanam cayena
param iha mura-vairi yogivan mukta-bhogas
tava sakhi mukha-candram cintayan nirvrnoti

sanskṛtena—in Sanskrit; kṣanam—for a moment; api—not; suhrdbhiḥ—with
friends; narma—joking; gosthim—conversation; vidhatte—does; racayati—
fashions; na—not; ca—and; cudam—a crown; campakanam—of campaka flowers;
cayena—with a host; param—furthermore; iha—here; mura-vairi—Kṛṣṇa, the
enemy of Mura; yogi—a yogi; vat—like; mukta—abandoned; bhogaḥ—sense-
gratification; tava—of You; sakhi—O friend; mukha—of the face; candram—the
moon; cintayan—meditating; nirvrnoti—experiences happiness.

Nandimukhi: (In Sanskrit) He will not joke with His friends for even a moment, and He will not wear His crown of campaka flowers. Renouncing all sense-gratification, Kṛṣṇa has become like a yogi meditating on Your moonlike face. In this way He experiences great transcendental bliss.

Text 15

rādhikā: (visakhaṁ parisvajya. sanskṛtena)

bhuyo bhuyaḥ kali-vilasitaiḥ saparādhāpi rādhā
slaghyenaḥ yad agha-ripuna badham angi-kṛtasmi
tatra kṣamodari kim aparaṁ karanam vaḥ sakhinam
dattamodaṁ praguna-karuna-mañjarim antarena

visakha—Visakha; parisvajya—embracing; sanskṛtena—in Sanskrit; bhuyaḥ—again; bhuyaḥ—and again; kali—of quarreling; vilasitaiḥ—with pastimes; sa—with; aparādhā—offense; api—although; rādhā—Rādhā; slaghyena—glorious; aham—I; yat—because; agha-ripuna—by Kṛṣṇa, the enemy of Aghasura; badham—indeed; aṅgai-kṛta—accepted; asmi—am; tatra—in this; kṣama-udari—O slender-waisted girl; kim—what?; aparaṁ—further; karanam—cause; vaḥ—of you; sakhinam—friends; datta—given; amodaṁ—happiness; praguna—excellent; karuna—of mercy; mañjarim—the flower blossom; antarena—without.

Rādhikā: (Embracing Visakha, She says in Sanskrit:) Again and again this Rādhā has quarreled with Kṛṣṇa and offended Him. Glorious Kṛṣṇa is still willing to accept Me back. O slender-waisted girl, what reason is there for His taking Me back other than the delightful flower blossom of the great mercy of you, My friends?

Text 16

nepathye:

garvodayaḥ kalam avilakaṁ tanvatam anya-pusta
nispratyuhāṁ mrga-yuvatayaḥ sasyam asvadayantu
simantinyo grha-nayamayīm silayantu pranaliṁ
dhurto venur viharati kare nadya pitambarasya

nepathye—from behind the scenes; garva—pride; udagraḥ—with great; kalam—cooing sounds; avilakaṁ—great; tanvatam—may do; anya-pustaiḥ—the cuckoos; nispratyuhāṁ—without obstruction; mrga-yuvatayaḥ—does; sasyam—grass; asvadayantu—may eat; simantinyaiḥ—the gopis; grha—to their homes;

naya—leading; mayim—consisting; silayantu—may take; pranalim—the path; dhurtaḥ—the villain; venuḥ—flute; viharati—plays; kare—in the hand; na—not; adya—now; pita-ambarasya—of Lord Kṛṣṇa, who is dressed in yellow garments.

A Voice From Behind the Scenes: Now the cuckoos may proudly coo, the young does may eat grass without any interruption, and the gopis may walk on the paths leading to their homes, for at this moment the villain flute does not play in the hand of Lord Kṛṣṇa.

Text 17

rādhikā: (vamsim udghatya. sopalambham)

sad-vamṣatas tava janiḥ puruṣottamasya
pāṇau sthitir muralike saralāsi jātyā
kasmāt tvayā sakhi guror viṣamā gṛhitā
gopāṅganā-gaṇa-vimohana-mantra-dikṣā

vamsim—the flute; udghatya—revealing; sa—with; upalambham—scorn; sat-vamṣataḥ—very respectable families; tava—your; janiḥ—birth; puruṣot-tamasya—of Lord Śrī Kṛṣṇa; pāṇau—in the hands; sthitiḥ—residence; muralike—O good flute; saralā—simple; asi—you are; jātyā—by birth; kasmāt—why; tvayā—by you; sakhi—O my dear friend; guroḥ—from the spiritual master; viṣamā—dangerous; gṛhitā—taken; gopā-āṅganā-vimohana—for bewilering the groups of the gopīs; mantra-dikṣā—initiation in the mantra.

Rādhikā: (revealing the flute, She says with scorn:)

"My dear friend the flute, it appears that you have been born of a very good family, for your residence in the hands of Śrī Kṛṣṇa. By birth you are simple and are not at all crooked. Why then have you taken initiation into this dangerous mantra that enchants the assembled gopīs?"

Text 18 (a)

visakha: hala uccari-a i-am vamsi jam marudahimuhi-kida sa-am sadda-edī.

hala—ah!; uccari-a—doing; i-am—this; vamsi—flute; jam—which; maruda—of the wind; ahimuhi—to the face; kida—placed; sa-am—spontaneously; sadda-edī—sounds.

Visakha: When placed before the wind this flute plays music by itself.

Text 18 (b)

rādhikā: sahi parikkhassam. (iti tatha karoti).

sahi—O friend; parikkhassam—I shall test; iti—thus; tatha—in that way; karoti—does.

Rādhikā: Friend, I shall test it. (She does that).

Text 18 (c)

visakha: sunijja-u mahura ka-ali. lalitām varehiṃ asunodu kanhassa parivaraḥ.

sunijja-u—let it heard; mahura—the sweet; ka-ali—musical sound; lalitām—charming; varehiṃ—beautiful; asunodu—may hear; kanhassa—of Kṛṣṇa; parivaraḥ—the friends.

Visakha: Listen to the sweet sounds. Now Kṛṣṇa's friends may also hear the flute.

Text 18 (d)

(praviśya)

vṛndā: (pracchannam) bhagavati na kadapi vamsi deyeti srutam maya lalitā-durmantritam.

praviśya—entering; pracchannam—in private; bhagavati—O noble lady; na—not; kada api—at any time; vamsi—the flute; deya—should be given; iti—thus; srutam—heard; maya—by me; lalitā—by Lalitā; durmantritam—ill-advised.

(Vṛndā enters).

Vṛndā: (In private) O noble lady, I have heard that the flute should not be placed to the wind like this. Lalitā has given you bad advise.

Text 18 (e)

paurṇamāsī: vatse yuktim ayatyam karisyami.

vatse—O child; yuktim—a plan; ayatyam—in the future; karisyami—I shall execute.

Paurṇamāsī: Child, I shall remedy this in the future.

Text 18 (f)

(praviśya)

jatila: nunam ido kanhena milidam jam murali vadida. (vilokya) avvo kaham vasahanavi-hatthe kanhassa vamsi. ta ninhudam gadu-a nam gehissam. (iti sahasopasṛtya samarsam) ayi duvvinida-go-ala-putti-e munca murali-am. (ity akrsya grhnati).

nunam—is it not so?; ido—therefore; kanhena—with Kṛṣṇa; milidam—met; jam—because; murali—the flute; vadida—was sounded; vilokya—looking; avvo—aha!; kaham—why?; vasahanavi—of Rādhā, the daughter of Maharaja Vrsabhanu; hatthe—in the hand; kanhassa—of Kṛṣṇa; vamsi—the flute; ta—therefore; ninhudam—secretly; gadu-a—going; nam—it; gehissam—I shall take; iti—thus; sahasa—quickly; upasṛtya—approaching; sa-amarsam—with anger; ayi—O; duvvinida—immoral; go-ala—of a cowherd; putti-e—O daughter; munca—give up; murali-am—the flute; iti—thus; akrsya—pulling; grhnati—takes.

(Jatila enters).

Jatila: The flute was played. Is it not true that Kṛṣṇa must be here? (Looking) Aha! The flute is in the hand of Maharaja Vrsabhanu's daughter Rādhā. I shall stealthily approach and take it. (Angry, she quickly approaches) O immoral gopi, give up the flute. (She pulls the flute away).

Text 18 (g)

lalitā: haddhi pamado. kadham vuddhi-a atakkidam murali a-atthida.

haddhi—alas!; pamado—a catastrophe; kadham—how is it; vuddhi-a—by the old lady; atakkiam—unexpectedly; murali—the flute; a-atthida—was taken.

Lalitā: Alas! A calamity! How is it that the old lady unexpectedly pulled away the flute?

Text 18 (h)

jatila: nam kkhu bha-avadi-e paurṇamāsī-e damsā-issam ja majja bhanidam na patthi-a-edi.

nam—this; kkhu—indeed; bha-avadi-e—to the noble lady; paurṇamāsī-e—Paurṇamāsī; damsā-issam—I will show; ja—which; majja—by me; bhanidam—spoken; na—not; patthi-a-edi—will believe.

Jatila: I will show it to the noble Paurṇamāsī. If I were only to tell her she would not believe me.

Text 18 (i)

paurṇamāsī: putri vṇde gahanam kastam apatitam. pasya jatila mamotaja-disam prayati.

putri—O daughter; vṇde—Vṇdā; gahanam—a great; kastam—calamity; apatitam—has fallen; pasya—look!; jatila—Jatila; mama—my; utaja—of the cottage; disam—in the direction; prayati—goes.

Paurṇamāsī: O daughter Vṇdā, this is a great calamity. Look! Jatila is going in the direction of my cottage.

Text 18 (j)

vṇdā: bhagavati ma cintaya. kṣipram asau muralim lunthayami. (iti niṣkrāntā).

bhagavati—O noble lady; ma—don't; cintaya—be anxious; kṣipram—quickly; asau—this; muralim—flute; lunthayami—I shall steal; iti—thus; niṣkrānta—exits.

Vṇdā: O noble lady, don't worry. In a moment I'll rob her of this flute. (She exits).

Text 18 (k)

lalitā: (sa-bhayam anusṛtya) ajje kisa ali-am sankasi jam esa kalindi-kulamhi amhehi laddha.

sa—with; bhayam—fear; anusṛtya—following; ajje—O noble lady; kisa—why?; ali-am—deception; sankasi—do you fear; jam—because; esa—this flute; kalindi—

of the Yamuna River; kulamhi—on the shore; amhehi—by us; laddha—was obtained.

Lalitā: (timorously following behind) O noble lady, why have you become suspicious? We found this flute on the shore of the Yamuna.

Text 18 (l)

jatila: (sa-rosam) cabale dumhantini cittha cittha.

sa—with; rosam—anger; cabale—O restless girl; dumhantini—O giver of bad advise; cittha—stop!; cittha—stop!

Jatila: (Angry) O fickle girl, O speaker of lies, stop! Stop!

Text 18 (m)

(praviśya)

subalaḥ: ajje jadile pekkha dahi-lampada makkadi tujjha gharaṃ pavisa-i.

praviśya—entering; ajje—O noble lady; jadile—Jatila; pekkha—look!; dahi—of yogurt; lampada—the thief; makkadi—the female monkey; tujjha—your; gharaṃ—house; pavisa-i—enters.

(Subala enters).

Subala: O noble Jatila, look! The monkey who steals yogurt is now entering your house!

Text 18 (n)

jatila: (saci-grivam alokya) subala saccam kaheṣi. makkhana-corini esa makkadi. (iti paravṛtya dhavanti niṣkrāntā).

saci—tilted; grivam—neck; alokya—looking; subala—O Subala; saccam—the truth; keheṣi—you speak; makkhana—butter; corini—the thief; esa—she; makkadi—the female monkey; iti—thus; paravṛtya—turning; dhavanti—running; niṣkrāntā—exits.

Jatila: (tilting her neck, she looks) Subala, you speak the truth. That monkey

is about to steal my stock of butter. (She changes directions and runs off).

Text 18 (o)

paurṇamāsī: nunam vṛndāya preritasti kakkhatiyam nama jaran-markati.

nunam—is it not so?; vṛndāya—by Vṛndā; prerita—sent; asti—is; kakkhati—Kakkhati; iyam—this; nama—named; jara—old; markati—female monkey.

Paurṇamāsī: Vṛndā sent this old monkey named Kakkhati, did she not?

Text 18 (p)

subalaḥ: nandimukhi pekkha. pakkhittena venuna mudha-jadila-e makkadi tadida.

nandimukhi—Nandimukhi; pekkha—look!; pakkhittena—thrown; venuna—by the flute; mudha—bewildered; jadila-e—by Jatila; makkadi—the monkey; tadita—was struck.

Subala: Nandimukhi, look! Jatila became bewildered. She threw the flute at the monkey and hit her with it.

Text 18 (q)

paurṇamāsī: (sa-harsam) distya muralim adaya kakkhatiyam kadambam adhirudha.

sa—with; harsam—happiness; distya—by good fortune; muralim—the flute; adaya—taking; kakkhati—Kakkhati; iyam—this monkey; kadambam—a kadamba tree; adhirudha—has climbed.

Paurṇamāsī: (Happily) Fortunately this monkey Kakkhati has taken the flute and now climbed a kadamba tree.

Text 18 (r)

(sarvaḥ praharsam natayanti).

sarvaḥ—everyone; praharsam—happiness; natayanti—represents dramatically.

(Everyone becomes happy).

Text 18 (s)

(praviśya)

jatila: haddhi vaccha subala hatthado me murali gada. ta tujjha ninamchanam
jami. samappehi me vamsi-am.

haddhi—alas!; vaccha—child; subala—Subala; hatthado—from the hand; me—
my; murali—the flute; gada—is gone; ta—therefore; tujjha—of you;
nimanchanam—the stirring; jami—I attain; samappehi—please give; me—to me;
vamsi-am—the flute.

(Jatila enters).

Jatila: Alas! Subala, my child, the flute is no longer in my hand. I request you;
bring me the flute.

Text 18 (t)

subalaḥ: ajje jahattha-nama esa kakkhati ke-alam tujjha bahini-puttado
visalado bha-edi. ta govahdhana-singe khelantam nam gadu-a abhyatthehi.

ajje—O noble lady; jahattha—appropriate; nama—whose name; esa—this;
kakkhati—Kakkhati; ke-alam—exclusively; tujjha—of you; bahini—of the sister;
puttado—from the son; visalado—viśāla; bha-edi—fears; ta—therefore;
govaddhdhana—of Govardhana Hill; singe—on the summit; khelantam—enjoying
pastimes; nam—this; gadu-a—having gone; abhyatthehi—you should request.

Subala: Kakkhati is a good name for this monkey. O noble lady, this monkey
is afraid of only one person: Your nephew Visala. Visala is now playing on top of
Govardhana Hill. Go you should go there and ask him to help.

Text 18 (u)

(jatila niṣkrāntā).

jatila—Jatila; niṣkrānta—exits.

(Jatila exits).

Text 18 (v)

paurṇamāsī: distya vyajena jaratim duram apasarya dhurto 'yam bhru-
vibhramena lalitām tvarayati.

distya—by good fortune; vyajena—by a trick; jaratim—the old lady; duram—
far away; apasarya—sending; dhurtaḥ—villain; ayam—this; bhru—vibhramena—
by moving the eyebrows; lalitām—Lalitā; tvarayati—causes to hurry.

Paurṇamāsī: By good fortune the rascal Subala has now sent the old lady far
away, and now, by knitting his eyebrows, he makes Lalitā hastne here.

Text 18 (w)

lalitā: (netra-prantaṁ kunayanti) hala rāhi ehi. venum maggamhe.

netra—of the eyes; prantaṁ—the corner; kunayanti— ; hala—O; rāhi—
Rādhā; ehi—come; venum—for the flute; maggamhe—let us search.

Lalitā: (Glancing from the corners of her eyes) Rādhā, come. Let us search for
the flute.

Text 18 (x)

rādhikā: (svagatam) ditthi-a ahisaredi mam.

svagatam—aside; ditthi-a—by good fortune; ahisaredi—meets; mam—Me.

Rādhikā: (Aside) By good luck now I shall be able to meet with Lord Kṛṣṇa.

Text 18 (y)

(praviśyapati-kṣepena)

mukhara: visakhe ahimannu sandisa-i ajja jo-iti-anam upadesena ma-e

gomaṅgala nama candi pu-anijja. ta pu-anopaharam ghetuna tumam ceccarukkhassa tale rāhi-am lambhaya tti.

praviśya—entering; apati—of the curtain; kṣepena—with tossing; visakhe—O Visakha; ahimannu—Abhimanyu; sandisati—instructs; ajja—now; jo-iti-anam—of the astrologers; upadesena—by the advice; ma-e—by me; gomaṅgala—Gomaṅgala; nama—named; candi—Durga; pu-anijja—is to be worshiped; ta—therefore; pu-ana—of worship; upaharam—the articles; ghetuna—taking; tumam—You; ceccarukkhassa—of a caitya tree; tale—at the base; rāhi-am—Rādhikā; lambhaya—you should bring; tti—thus.

(Tossing the backdrop curtain, aside, Mukhara hastily enters).

Mukhara: O Visakha, Abhimanyu said to me: "Today the astrologers have instructed me to worship the form of the goddess Durga named Gomaṅgala. Please take the articles of worship and, bringing Rādhā with you, meet me under the caitya tree."

Text 18 (z)

rādhikā: (sa-khedam apavarya) hanta dudde-assa padi-ullam. (iti lalitā-mukham iksate).

sa—with; khedam—grief; apavarya—concealing; hanta—indeed; dudde-assa—of misfortune; padi-ullam—the misfortune; iti—thus; lalitā—of Lalitā; mukham—at the face; iksate—looks.

Rādhikā: (Unhappily She says to Herself, concealing Her words from other's ears) Alas! Misfortune of misfortunes! (She gazes at Lalitā's face).

Text 18 (aa)

lalitā: hala sacca-nama eso ahimannu. ta gadu-a pu-anobaharam campademhi.

hala—ah!; sacca—truth; nama—name; eso—he; ahimannu—Abhimanyu; ta—therefore; gadu-a—going; pua-ana—of worship; ubaharam—the paraphernalia; sampademhi—let us assemble.

Lalitā: Ah! The name Abhimanyu (angry) fits him perfectly. Let us go and assemble the paraphernalia of worship.

Text 18 (bb)

(iti sarva niṣkrāntaḥ).

iti—thus; sarvaḥ—everyone; niṣkrāntaḥ—exits.

(Everyone exits).

Text 18 (cc)

paurṇamāsī: (subalam anusṛtya sa-vyatham) vatsa duhsamadhaneyaṁ gatir upasthita. tad adya vṛndāya saha gatvā samasvasyataṁ tvaya patavena pundarikakṣaḥ. maya tu pramanika-purandhrinaṁ gostim asadya jatila-kautilyaṁ varnaisyate. (iti niṣkrāntā).

subala—Subala; anusṛtya—following; sa—with; vyatham—anxiety; vatsa—O child; duhsamadhana—unfortunate; iyam—this; gatiḥ—course of events; upasthita—occurred; tat—therefore; adya—now; vṛndāya—Vṛndā; saha—with; gatvā—having gone; samasvasyatam—should be consoled; tvaya—by you; patavena—expertly; pundarika-purandhrinam—of the elderly women; gostim—the assembly; asadya—entering; jatila—of Jatila; kautilyam—the crookedness; varnaisyate—will be described; iti—thus; niṣkrānta—exits.

Paurṇamāsī: (Approaching Subala, she says, with anxiety) Child, this is a great calamity. Now you and Vṛndā should go to lotus-eyed Kṛṣṇa and expertly console Him, and I shall go to the elderly women and describe to them the diplomatic crookedness of Jatila. (She exits).

Text 18 (dd)

subalaḥ: (parikramya) esa tamala-tale dahina-hatthe gahida-vamsi-a vunda cittha-i.

parikramay—walking; esa—this; tamala—of the tamala tree; tale—at the base; dahina-hatthe—in the right hand; gahida—taken; vamsi-a—the flute; vunda—Vṛndā; cittha-i—stands.

Subala: (Walking) There is Vṛndā standing under a tamala tree and holding the flute in her right hand.

Text 18 (ee)

(praviśya)

vṛndā: bhoḥ subala vilokita-sarvarthasmi. tad alam tad-vartaya.

praviśya—entering; bhoḥ—O; subala—Subala; vilokita—seen; sarva—all; artha—meaning; asmi—I am; tat—therefore; alam—what is the need?; tat—of that; vartaya—with the news.

(Vṛndā enters).

Vṛndā: Subala, I have already seen everything. What need is there of telling me what has happened?

Text 18 (ff)

subalaḥ: vunde turi-am ehi. venum jevva ubaharamha.

vunde—O Vṛndā; turi-am—quickly; ehi—come; venum—the flute; jevva—certainly; ubaharamha—let us bring.

Subala: Vṛndā, let us go at once. Let us bring the flute to Kṛṣṇa.

Text 18 (gg)

(ity ubhau parikramataḥ).

iti—thus; ubhau—both; parikramataḥ—walk.

(They both walk).

Text 18 (hh)

subalaḥ: vunde mahumaṅgalena vaddhidukkantho pi-a-va-asso maggam jje-a pekkhanto cittha-i. ta na jane akidatthanam amhanam tattha gamane ka tassa dasa bhave.

vunde—O Vṛndā; mahumaṅgalena—by Madhumaṅgala; vaddhid—increased; ukkantho—longings; pi-a—dear; va-asso—friend; maggam—the path; jje-a—certainly; pekkhanto—seeing; cittha-i—stands; ta—therefore; na—not; jane—I know; akida—unfulfilled; atthanam—purpose; amhanam—of us; tattha—there;

gamane—in the journey; ka—what?; tassa—of Him; dasa—condition; bhava—might be.

Subala: Vṛndā, there is Kṛṣṇa gazing at the path. Madhumāṅgala is increasing His desire to meet Rādhā. I do not know what will be His response when He learns that our mission has failed?

Text 18 (ii)

vṛndā: subala satyaṁ bravisi. pasyayaṁ punnaga-taror upakanthe samutkanthate kamsariḥ.

subala—O Subala; satyam—the truth; bravisi—you speak; pasya—look!; ayam—He; punnaga-taroḥ—a punnaga tree; upakanthe—near; samutkanthate—longs; kamsa-ariḥ—Kṛṣṇa, the enemy of Kamsa.

Vṛndā: Subala, you speak the truth. Look! There is Kṛṣṇa standing under a punnaga tree and anxiously waiting for Rādhā.

Text 18 (jj)

subalaḥ: vunde bhanami. cintehi juttim

vunde—O Vṛndā: bhanami—I say; cintehi—please think; juttim—of a remedy.

Subala: Vṛndā, think of a solution.

Text 18 (kk)

vṛndā: (vimraya) subala govindasya kṣana-vinodaya cintitopayasmi. tad ehi, tan-nispattaye vesam bhajavaḥ. (iti niṣkrāntau).

vimrsya—thinking; subala—O Subala; govindasya—of Kṛṣṇa; kṣana—for a moment; vinodaya—for happiness; cintita—thought; upaya—the remedy; asmi—I am; tat—of that; nispattaye—for the accomplishment; vesam—costume; bhajavaḥ—let us accept; iti—thus; niṣkrāntau—they exit.

Vṛndā: (Thinking) Subala, I know how we may cheer up Govinda for a moment. Come. To do this we must first disguise ourselves. (The both exit).

Text 18 (ll)

(tataḥ praviśati madhumaṅgalenopasyamanah kṛṣṇah).
kṛṣṇah: (sautsukyam)

rādhā puraḥ sphurati pascimatas ca rādhā
rādhādhisavyam iha dakṣinatas ca rādhā
rādhā khalu kṣīti-tale gagane ca rādhā
rādhā-mayi mama babhuva kutas tri-loki

tataḥ—then; praviśati—enters; madhumaṅgalena—by Madhumaṅgala;
upasyamanah—followed; kṛṣṇah—Kṛṣṇa; sa—with; autsukyam—longing; rādhā—
Rādhā; puraḥ—in front; sphurati—is manifested; pascimataḥ—behind; ca—also;
rādhā—Rādhā; ca—and; rādhā—Rādhā; rādhā—Rādhā; adhisavyam—on the left;
iha—here; dakṣinataḥ—on the right; ca—also; rādhā—Rādhā; rādhā—Rādhā;
khalu—indeed; kṣīti—of the earth; tale—on the surface; gagane—in the sky; ca—
and; rādhā—Rādhā; rādhā—of Rādhā; mayi—consisting; mama—of Me;
babhuva—has become; kutaḥ—where?; tri-loki—the three worlds.

(Followed by Madhumaṅgala, Kṛṣṇa enters).

Kṛṣṇa: (filled with longing) In front of Me is Rādhā. Behind Me is Rādhā. To
My left is Rādhā. To My right is Rādhā. On the earth is Rādhā. In the sky is
Rādhā. How is it that the three worlds have suddenly become Rādhā?

Text 19 (a)

madhumaṅgalaḥ: pi-a-va-assa bha-avadi-e ahisaridam danim jevva pekkhissasi
rāhi-am.

pi-a—dear; va-assa—O friend; bha-avadi-e—by the noble Paurṇamāsī;
ahisaridam—brought here; danim—now; jjevva—certainly; pekkhissasi—You will
see; rāhi-am—Rādhikā.

Madhumaṅgala: Soon the noble Paurṇamāsī will bring Rādhikā here. Soon
You will see Rādhikā.

Text 19 (b)

kṛṣṇah:

karenantas tustya sa-lalitām avastabhya lalitā-
karangusthaṁ rādhā bhṛsam abhisaranti sa-rabhasam
kim adya smerakṣi smara-parimalollasi-valaya-
dhvanir maṁ nirmasyaty anupama-camatkara-catulam

karena—by the hand; antaḥ—within; tustya—with satisfaction; sa—with;
lalitām—playfulness; avastabhya—resting; lalitā—of Lalitā; kara-angustham—on
the thumb; rādhā—Rādhā; bhṛsam—greatly; abhisaranti—goes to the rendezvous;
sa—with; rabhasam—eagerness; kim—whether?; adya—today; smera—smiling;
akṣi—whose eyes; smara—of cupid; parimala—with the scent; ullasi—glistening;
valaya—of bracelets; dhvaniḥ—the sound; maṁ—Me; nirmasyati—will make;
anupama—incomparable; camatkara—with wonder; catulam—trembling.

Kṛṣṇa: Will smiling eyed Rādhā, happy at heart, playfully holding Lalitā's
thumb in Her hand as She eagerly walks to the rendezvous, and tinkling sound of
Her bracelets bearing the fragrance of conjugal desire, soon make Me tremble with
unparalleled wonder?

Text 20 (a0)

madhumaṅgaḥ: bho bho ma uttammassa. kankana-jhanakaro sucra-i.

bhoḥ—Oh!; bhoḥ—Oh!; ma—don't; uttammassa—despair; kankana—of ankle-
bells; jhanakaro—the sound; sucra-i—is indicated.

Madhumaṅga: Oh! Oh! Don't despair. I hear the tinkling of ankle-bells.

Text 20 (b)

(nepathye)

hala lalide pekkha. sa eso punna-a-rukkho disa-i. (punas tatraiva) sahi rahe
dhittha-bhamara-jampidaṁ pekkha nam. ta kkhanam idha jjevva citthamha.

nepathye—from behind the scenes; hala—O; lalide—Lalitā; pekkha—look!; sa
eso—He; punna-a—punnaga; rukkho—tree; disa-i—is seen; punaḥ—again; tatra—
there; eva—certainly; sahi—O friend; rahe—Rādhā; dhittha—bold; bhamara—of a
bee; jampidaṁ—talking; pekkha—look; nam—at this; ta—therefore; kkhanam—
for a moment; idha—here; jjevva—certainly; citthamha—let us stop.

A Voice From Behind the Scenes: Lalitā, look! Here is a punnaga tree. Look at
the aggressive, buzzing bees. Let us stop here for a moment.

Text 20 (c)

madhumāṅgalaḥ: (sa-capalam) bho pi-a-va-assa vamado kiṁ na pecchasi. esa lalida-e saddham rāhi-a sama-ada.

sa—capalam—restless; bho—O; pi-a-va-assa—dear friend; vamado—out of crookedness; kiṁ—what?; na—not; pecchasi—You see; esa—She; lalida-e—Lalita; saddham—with; rāhi-a—Rādhā; sama-ada—has arrived.

Madhumāṅgala: (restless) O dear friend, do You not see? Rādhikā has come here with Lalitā.

Text 20 (d)

kṛṣṇaḥ: (sotkantham) distya sakṣad adya mad-ikṣanayoḥ saukhyam vistaryate sakhya.

sa—with; utkantham—longing; distya—by good fortune; sakṣat—directly; adya—now; mat—My; ikṣanayoḥ—of the eyes; saukyam—the happiness; vistaryate—is expanded; sakhya—by the gopi-friend.

Kṛṣṇa: (With feelings of longings) How fortunate I am. My gopi-friend now brings great happiness to My eyes.

Text 20 (e)

madhumāṅgalaḥ: (sa-garvam) bho kisa na vittharidavvam jattha aham vi-addho dudo mhi.

sa—with; garvam—pride; bho—ah; kisa—why?; na—not; vittharidavvam—to be manifested; jattha—where; aham—I; vi-addho—expert; dudo—messenger; mhi—am.

Madhumāṅgala: (Proud) Why should You not become happy? After all, I am the most expert of messengers.

Text 20 (f)

kr̥ṣṇaḥ: sakhe purah-sthayor mat-priyayor avyalikata nadyapy avadharita. yad abhyam̐ ne sannidhiyate.

sakhe—O friend; purah—in the presence; sthayoḥ—staying; api—although; mat—to Me; priayyoḥ—dear friends; avyalikata—affectionateness; na—not; adya—now; api—even; avadharita—is considered; yat—because; abhyam—by them; na—not; sannidhiyate—in approached nearby.

Kṛṣṇa: My beloved Rādhā and Lalitā no longer love Me. Although they both stand before Me they remain at a distance and will not approach Me.

Text 20 (g)

madhumāṅgalaḥ: pi-a-va-assa sutthu pasannam̐ rāhim̐ janahi. jam̐ sadi-añcala-jhampida murali jhalakka-i.

pi-a—dear; va-assa—friend; sutthu—clearly; pasannam—pleased; rāhim—Rādhā; janahi—You should know; jam—because; sadi—of Her sari; añcala—in the corner; jhampida—hidden; murali—the flute; jhalakka-i—is manifested.

Madhumāṅgala: My dear friend, You should know that Rādhā is definitely pleased with You. She holds Your flute in the corner of Her sari.

Text 20 (h)

kr̥ṣṇaḥ: (sa-sneham)

vidhur eti divā virūpatām
ṣata-patram̐ bata ṣarvarī-mukhe
iti kena sadā śriyojjvalam̐
tulanām arhati mat-priyānanam

(iti sa-kautukam anusarpati).

sa—with; sneham—love; vidhuḥ—the moon; eti—becomes; divā—by daytime; virūpatām—faded away; ṣata-patram—the lotus flower; bata—alas; ṣarvarī-mukhe—in the beginning of evening; iti—thus; kena—with what; sadā—always; śriyā-ujjvalam—brilliant with beauty; tulanam—comparison; arhati—deserves; mat—of Me; priyā—of the dear one; ānanam—the face; sa—with; kautukam—eagerness; anusarpati—approaches.

Kṛṣṇa: (With love)

" Although the effulgence of the moon is brilliant initially at night, in the daytime it fades away. Similarly, although the lotus is beautiful during the daytime, at night it closes. But, O My friend, the face of My most dear Śrīmatī Rādhārāṇī is always bright and beautiful, both day and night. Therefore, to what can Her face be compared?'

(He eagerly approaches).

Text 21 (a)

(nepathye)

varisahana-i lacchi i-am puro ra-ini samuggama-i canda-ali-kutumha-aca-ora
ma dha-a suppasaham

nepathye—from behind the scenes; varisahana-i—the daughter of Maharaja Vrsabhanu; lacchi—the goddess of fortune; i-am—She; puro—in the presence; ra-ini—affectionate; samuggama-i—approaches; canda-ali—on the moonlight of Candravali; kutumba—maintaining Yourself; aca-ora—cakora bird; ma—don't; dha-a—run; suppasaham—enthusiastically.

A Voice From Behind the Scenes:

Translations 1

The reddish splendor of the sun resting in the constellation Taurus now rises in the sky. O cakora bird who lives by drinking the moonlight of Candravali, do not run so hastily to this risin sun.

Translation 2

The goddess of fortune who is the daughter of Maharaja Vrsabhanu, and who dearly loves You has now come to this place. O cakora bird who lives by drinking the moonlight of Candravali, do not run so hastily to Vrsabhanu's daughter.

Translation 3

The goddess of fortune who is the daughter of Maharaja Vrsabhanu, and who is now angry with You. has come to this place; O cakora bird who lives by drinking the moonlight of Candravali, do not run so hastily to Vrsabhanu's daughter.

Note: In this verse the word "varsabhanavi" may mean "the sun (bhanu) who rests in the constellation Taurus (vrsa)", or it may also mean "the daughter of Maharaja Vrsabhanu". "Ragini" may mean "red", "red with anger", or "filled with love".

Text 22 (a)

madhumaṅgaḥ: lalide bhamidasi. na kkhu ca-oro. pekkha eso

rahangiramano jena varisahana-i lacchi kamijja-i.

lalide—O Lalitā; bha idasi—You are mistaken; na—not; kkhu—indeed; ca-oro—a cakora bird; pekkha—look!; eso—he; rahangiramano—a cakravaka bird; jena—by whom; varisahana-i—of the sun in the sign Taurus; lacchi—the beauty; kamajja-i—is desired.

Madhumāṅgala: Lalitā, you are mistaken. it is not the cakora. It is the cakravaka bird that yearns after the beauty of the sun shining in the sign Taurus.

Note: The cakora bird maintains itself by drinking moonlight, and therefore the cakora yearns to see the moon and not the sun. The amorous cakravaka birds separate at night and reunite in the morning when the sun rises. For this reason the cakravakas yearn to see the sun. Madhumāṅgala rebukes Lalitā for using the wrong bird in her metaphor.

Text 22 (b)

(nepathye punar anyatah).
bho kanha sunahi.

nepathye—behind the scenes; punar—again; anyatah—another; bho kanha—O Kṛṣṇa; sunahi—listen.

Another Voice From a different place behind the scenes: O Kṛṣṇa, listen!

Text 22 (c)

madhumāṅgalaḥ: (vilokya sa-sankam) esa dahine visalassa bahini sarangi
nama bali-a.

vilokya—looking; sa—with; sankam—fear; esa—she; dahine—on the right; visalassa—of Visala; bahini—the sister; sarangi—Sarangi; nama—named; bali-a—girl.

Madhumāṅgala: (Fearfully looking) Coming on the right is Visala's sister named Sarangi.

Text 22 (d)

kṛṣṇaḥ: sakhe ma sankisthaḥ. susthu balikeyam.

sakhe—O friend; ma—don't; sankisthaḥ—be afraid; susthu—clearly; balika—a girl; iyam—this.

Kṛṣṇa: Friend, don't be afraid. It is only a young girl.

Text 22 (e)

(praviśya)

sarangi: bho kanha sunahi. vuddhi-a muhala bhanadi kisa tu-e mama nattini ali-am dusi-jja-i. jam tujjha vamsi-a amhehim kakkhali-a-hatthe dittha ta ma gohi nam ti.

praviśya—entering; bho—O; kanha—Kṛṣṇa; sunahi—listen; vuddhi-a—the elderly lady; muhala—Mukhara; bhanadi—says; kisa—why?; tu-e—by You; mama—my; nattini—granddaughter; ali-am—falsely; dusi-jja-i—is defamed; jam—because; tujjha—Your; vamsi-a—flute; amhehim—by us; kakkhali-a—of the monkey Kakkhati; hatthe—in the hand; dittha—seen; ta—therefore; ma—don't; gohi—defame; nam—He; ti—thus.

(Sarangi enters).

Sarangi: O Kṛṣṇa, please listen. Elderly Mukhara speaks to You the following words: "Why do You falsely defame my granddaughter. We have personally seen Your flute in the hand of the monkey Kakkhati. Do not accuse Rādhā of stealing Your flute".

Text 22 (f)

kṛṣṇaḥ: sarangike vijñāpaya mukharam yad aham labdha-muraliko 'smi.

sarangike—O Sarangi; vijñāpaya—please inform; mukharam—Mukhara; yat—that; aham—I; labdha—found; muralika—the flute; asmi—I am.

Kṛṣṇa: O Sarangi, please tell Mukhara that I have found My flute.

Text 22 (g)

(nepathye)

hala pacchanna hohi.

nepathye—from behind the scenes; hala—Ah!; pacchanna—clear; hohi—please be.

A Voice From Behind the Scenes: Be clear. What do You mean?

Text 22 (h)

sarangi: (nepathyabhimukham avalokya. serasyam). hala rāhi-e cecca-rukkhassa tale tumam vidudi a-aledi me bhadu-o. ta tattha kim ti na gadasi.

nepathya—of behind the scenes; abhimukham—in the direction; avalokya—looking; sa—with; irsyam—anger; hala—Ah!; rāhi-e—Rādhikā; cecca-rukkhassa—of a caitya tree; tale—at the base; tumam—You; vidudi—; a-aledi—summons; me—my; bhadu-o—brother; ta—therefore; tattha—there; kim—why?; ti—thus; na—not; gadas—You have gone.

Sarangi: (Looking in the direction of the behind-the-scene voice, she angrily says:) Ah! Rādhā! My brother Abhimanyu called You to meet him under the caitya tree. Why have You not gone there?

Text 22 (i)

hadase saha-saraṅga-mukhi sarangi-e tumam pi dudi-a jadila samvutta. ta vuddha-saddulassa tunda-kodare padahi.

nepathye—from behind the scenes; hada—destroyed; ase—hope; saha-saraṅga—of monkeys; mukhi—O best; sarangi-e—O Sarangi; tumam—you; api—also; dudi-a—a second; jadila—Jatila; smavutta—are; ta—therefore; vuddha—old; sa dulassa—of a tiger; tunda-kodare—in the jaws; padahi—you should fall.

A Voice From Behind the Scenes: O unfortunate Sarangi, O queen of the monkeys, you are a second Jatila. You should go fall in the jaws of some old tiger.

Text 22 (j)

sarangi: (samarsam) lalide ullatti-a mam jevva tumam tadjasi. ta aham gadu-a ma-usi-a-e jadila-e vinnavissam. (iti niṣkrāntā).

sa—with; amarsam—anger; lalide—O Lalitā; ullatti-a—offending; mam—me;

jevva—certainly; tumam—you; tadjasi—rebuke; ta—therefore; aham—I; gadu-a—having gone; ma-ui-a-e—to Your aunt; jadila-e—Jatila; vinnavissam—I shall inform; iti—thus; niṣkrānta—exits.

Sarangi: (Angry) Lalitā, you have offended and insulted me. I shall go to Your aunt Jatila and tell her what You have said. (She exits).

Text 22 (k)

madhumaṅgalaḥ: (savajñām) jadu nam bali-a-palave kassa visambho.

sa—with; avajñām—contempt; jadu—ever; nam—indeed; bali-a—of a girl; palave—in the words; kassa—of whom?; visambho—trust.

Madhumaṅgala: (With contempt) Who can believe the words of a girl?

Text 22 (l)

(nepathye)

sakhi rahe munca munca.

sakhi—O friend; rahe—Rādhā; munca—let go; munca—let go.

A Voice From Behind the Scenes: Friend Rādhā, let go! Let go!

Text 22 (m)

madhumaṅgalaḥ: sunahi sankidena kim bhanedi lalida.

sunahi—listen; sankidena—in Sanskrit; kim—what?; bhanedi—says; lalida—Lalitā.

Madhumaṅgala: Listen. What does Lalitā say now is Sanskrit?

Text 22 (n)

(punar nepathye)

kim taskarim yuvati-mana-dhanasya vamsim
anke karosi vikira tvaraya vidure
esa prayatu vanitambara-taskaraya
yogyena saṅgam iha gacchatu vastu yogyam

punaḥ—again; nepathye—from behind the scenes; kim—why?; taskarim—flute; yuvati—of young girls; mana—of the respectability; dhanasya—of the wealth; vamsim—the flute; anke—on the lap; karosi—You do; vikira—throw; tvaraya—quickly; vidure—far away; esa—it; prayatu—should go; vanita—of girls; ambara—of the garments; taskaraya—to the thief; yogyena—with appropriateness; saṅgam—association; iha—here; gacchatu—should go; vastu—thing; yogyam—suitable.

The Voice Behind the Scenes Again Says: This flute is a thief who steals the wealth of the respectability of young girls. Why do You hide it in Your lap? Throw it far away. Let is go to Kṛṣṇa, the thief who stole the gopis' garments. They are both thieves; It is proper that they should be together.

Text 23 (a)

kṛṣṇaḥ: (smitvā) sakhe pasyeyam añcalad vamsim balad ivakraya purastac cikṣepa. tad imam grhana.

tvā—smiling; sakhe—O friend; pasya—look; iyam—this; añcalat—from the corner of the sari; amsim—the flute; balat—violently; iva—as if; akrsya—pulled; purastat—in the presence; cikṣepa—tossed; tat—therefore; imam—it; grhana—grab.

Kṛṣṇa: (Smiling) Friend, look! She pulled the flute from the edge of Her sari and tossed it before us. Grab it!

Text 23 (b)

(madhumaṅgalaḥ karoti).

madhumaṅgalaḥ—Madhumaṅgala; karoti—does it.

(Madhumaṅgala does it).

Text 23 (c)

(nepathye durataḥ)
amma sarangi-e asaccam na bhanidam.

nepathye—from behind the scenes; durataḥ—from far away; amma—ah!;
sarangi-e—by Sarangi; asaccam—untruth; na—not; bhanidam—is spoken.

A Voice From Far Away Behind the Scenes: Ah! Sarangi has not spoken a lie.

Text 23 (d)

kṛṣṇaḥ: (sa-vyatham) sakhe pasya. puro nisthureyaṁ upasthita jarati.

sa—with; vyatham—anxiety; sakhe—O friend; pasya—look!; puraḥ—before us;
nisthura—cruel-hearted; iyam—she; upasthita—stands; jarati—the old lady.

Kṛṣṇa: (Anxious) Friend, look! The cruel-hearted old-lady is here.

Text 23 (e)

madhumāṅgaḥ: hanta sa-ana-kasuna-bhu-angiva kura-muhi esa rosa-vesena
latthim khivanti parusaṁ gajja-i jadila.

hanta—indeed; sa-ana—in the month of Sravana; kasuna—a black; bhujangi—
snake; iva—like; kura—cruel; muhi—mouth; esa—she; rosa-vesena—with anger;
latthim—cane; khivanti—tossing; parusaṁ—harshness; garjati—roars; jadila—
Jatila.

Madhumāṅga: Cruel-mouth Jatila appears like a black snake in the month of
Sravana. She angrily moves her cane and she roars very ferociously.

Text 23 (f)

(nepathye)
bho dukulaṅgara-dhuma-leha paccaham vancesi danim ka pa-tti.

nepathye—from behind the scenes; bho—O; dukulaṅgara—O wicked boy who
ruins the reputation of Your family; dhuma-lekha—smoke; paccaham—every day;
vancesi—You cheat; danim—now; ka—what?; pa-utti—may be done.

A Voice From Behind the Scenes: O smoking cinder that has burned down the good reputation of Your family, every day You cheat someone. What can be done to stop You?

Text 23 (g)

madhumāṅgaḥ: haddhi ka-aliva kampa-i rāhi-a.

haddhi—alas!; ka-ali—a plantain trees; iva—like; kampa-i—trembles; rāhi-a—Rādhikā.

Madhumāṅga: Alas! Rādhikā trembles like a plantain tree in the wind.

Text 23 (h)

(nepathye)
ajje pasida. na kkhu amhe abarajjhamha.

nepathye—behind the scenes; ajje—O noble lady; pasida—be kind; na—not; kkhu—indeed; amhe—we; abarajjhamha—are offended.

A Voice From Behind the Scenes: O noble lady, please be kind. We do not feel offended.

Text 23 (i)

madhumāṅgaḥ: pekkha rāhi-am hatthe ghettuna lalida-e sama vuddhi-a.

pekkha—look!; rāhi-am—Rādhikā; hatthe—in the hand; ghettuna—taking; lalida-e—Lalitā; samam—with; patthida—set out; vuddhi-a—the old lady.

Madhumāṅga: Look! Taking Rādhā by the hand, and accompanied by Lalitā also, the old lady is walking away.

Text 23 (j)

kr̥ṣṇaḥ: (sa-khedam) sakhe na jane kim adya pratipadyate kathoreyam jatila.

tad upasṛtya tattvam avadharyatam.

sa—with; khedam—unhappiness; sakhe—O friend; na—not; jane—I know; kim—what?; adya—now; pratipadyate—does; kathora—cruel; iyam—she; jatila—Jatila; tat—therefore; upasṛtya—following; tattvam—the truth; avadharyatam—should be learned.

Kṛṣṇa: (Unhappy) My friend, I do not know what cruel Jatila will do now. Please follow her and learn what happens.

Text 23 (k)

(madhumāṅgalo niṣkrāntaḥ).

madhumāṅgalaḥ—Madhumāṅgala; niṣkrāntaḥ—exits.

(Madhumāṅgala exits).

Text 23 (l)

kṛṣṇaḥ: (nihavasya)

vyaktim gate mama rahasya-vinoda-vṛtte
rusto laghistha-hrdayas tarasabhimanyuḥ
rādhām nirudhya sadane viniguhate va
ha hanta lambhayati va yadu-rajadhanim

nihavasya—sighing; para—for others; krauryat—because of cruelty; yatha—just as; vidagdha-madhava—in Vigaddha-madhava; vyaktim—manifestation; gate—attained; mama—of Me; rahasya—confidential; vinoda-vṛtte—pastimes; rustaḥ—angry; laghistha—light; hrdayaḥ—heart; tarasa—quickly; abhimanyuḥ—Abhimanyu; rādhām—Rādhārāṇī; nirudhya—stopping; sadane—at home; viniguhate—hides; va—or; ha—ah!; hanta—alas!; lambhayati—causes to attain; va—or; yadu—of the Yadu dynasty; rajadhanim—the capital.

Kṛṣṇa: (sighing)

"Learning of My confidential pastimes with Her, this fool Abhimanyu must have forced Rādhārāṇī to stay at home, or else he may have taken Her to Mathura, the capital of the Yadu dynasty."

Text 24 (a)

madhumaṅgalaḥ: bho pi-a-va-assa accari-am. nunam rāhi-a kampi vijjam jana-i.

bho—O; pi-a—dear; va-assa—friend; accari-am—it is wonderful; nunam—is it not?; rāhi-a—Rādhikā; kampi—something; vijjam—knowledge; jana-i—knows.

Madhumaṅgala: O dear friend, it was very wonderful. Rādhikā must know some secret science.

Text 24 (b)

kṛṣṇaḥ: kathyatam kidṛśi vidya.

kathyatam—should be spoken; kidṛśi—what kind?; vidya—science.

Kṛṣṇa: What kind of secret science? Tell Me.

Text 24 (c)

madhumaṅgalaḥ: kula-vuddhahiri-mandale nivittha-e bha-avadi-e aggado vikkosanti jadila rāhi-am nida.

kula—respectable; vuddha—elderly; ahiri—of gopis; mandale—in the circle; nivittha-e—entered; bha-avadi-e—the noble lady; aggado—before; vikkosanti—crying; jadila—Jatila; rāhi-am—Rādhikā; nida—brought.

Madhumaṅgala: Loudly condemning Her, Jatila went among the elderly gopis and placed Rādhikā before Paurṇamāsī.

Text 24 (d)

kṛṣṇaḥ: tatas tataḥ.

tataḥ—then; tataḥ—then.

Kṛṣṇa: Then? Then?

Text 24 (e)

madhumāṅgaḥ: tado ditthaṃ ma-e sinehena vikkhuhidasu tasu savvasu rāhi-a-oggunthanam utsari-a hasanto su-alo samvutto.

tado—then; ditthaṃ—seen; ma-e—by me; sinehena—with love; vikkhuhidasu—agitated; tasu—among them; savvau—all; rāhi-a—of Rādhikā; oggunthanam—the veil; utsari-a—lifting; hasanto—laughing; su-alo—Subala; samvutta—was manifested.

Madhumāṅgala: Then I saw what happened. In the midst of all the very affectionate elderly gopis Jatila lifted the veil covering Rādhā's face, and then, from under the veil came, not Rādhikā, but laughing Subala.

Text 24 (f)

kṛṣṇaḥ: (smitvā) tatas tataḥ.

smitvā—smiling; tataḥ—then; tataḥ—then.

Kṛṣṇa: (Smiling) Then? Then?

Text 24 (g)

madhumāṅgaḥ: tado hasa-kolahale ubarade rutthahim savvahim nibbhacchida lajja-e nada-muhi jadila pala-ida.

tado—then; hasa—of laughter; kolahale—in the uproar; ubarade—ceased; rutthahim—angry; savvahim—by all the gopis; nibbhacchida—rebuked; lajja-e—with embarrassment; nada—with bowed; muhi—face; jadila—Jatila; pala-ida—fled.

Madhumāṅgala: Then, when the uproarious laughter finally ended, all the gopis were very angry. They loudly rebuked Jatila. Jatila bowed her head in shame and fled from their midst.

Text 24 (h)

kṛṣṇaḥ: kathyatam. tayor dvitiya katham abhut.

kathyatam—let it be told; tayoh—of the two; dvitiya—the second girl;
katham—how; abhut—was.

Kṛṣṇa: Tell me, what happened to the second girl?

Text 24 (i)

madhumaṅgalaḥ: rāhi-a-e kanne padhidena kena bi mantena padham jevva sa
vunda kida.

rāhi-a-e—by Rādhikā; kanne—in the ear; padhidena—recited; kena bi—some;
mantena—by a mantra; padham—first; jevva—certainly; sa—she; vunda—Vṛndā;
kida—became.

Madhumaṅgala: Rādhikā whispered a magical mantra in her ear and the girl
became transformed into Vṛndā.

Text 24 (j)

kṛṣṇaḥ: sakhe na rādhikāyaḥ khalv iyaṁ vidya. kintu taṁ abhimanyuna
samahrtam avadharya mad-vinodaya yad vṛndāya pranitam idam kautuhalam.

sakhe—O friend; na—not; rādhikāyaḥ—of Rādhikā; khalu—indeed; iyaṁ—
this; vidya—magic; kintu—however; taṁ—Her; abhimanyu—by Abhimanyu;
samahrtam—called; avadharya—knowing; mat—of Me; vinodaya—for the
pleasure; yat—which; vṛndāya—by Vṛndā; pranitam—fashioned; idam—this;
kautuhalam—pastime.

Kṛṣṇa: Friend, this is not Rādhikā's knowledge of magical science. Knowing
that Abhimanyu had called Rādhā away, Vṛndā arranged these wonderful pastimes
to amuse Me.

Text 24 (k)

madhumaṅgalaḥ: (satta-hasam) bho saccam vi-a kaheṣi. dittham ma-e-
punobi vunda-e. nimmida-raha-veso su-alo muhara-ghare pavittho.

sa—with; atta-hasam—loud laughter; bho—O; saccam—the truth; vi-a—

indeed; kehesi—You speak; dittham—seen; ma-e—by me; punobi—also; vunda-e—by Vṛndā; nimmida—done; raha—of Rādhā; veso—the garment; su-alo—Subala; muhara—of Mukhara; ghare—at the homel pavittho—entered.

Madhumāṅgala: (With a loud laugh) Aha! You speak the truth. Vṛndā and I have both seen Subala enter Mukhara's house disguised as Rādhā.

Text 24 (l)

(nepathye)

dadhana madhyahna-jvalad-aruna-kanta-pratimaya
vapus tulyam ganda-sthala-tulita-karandava-ruciḥ
krsangiyam nidra-parimala-daridrakṣi-kavala
sakhi-badham rādhā hari-viraha-khinna prathayati

dadhana—placing; madhya-ahna—midday; jvalat—blazing; aruna-kanta—of suryakanta jewels; pratimaya—as a statue; vapuḥ—form; tulyam—equality; ganda-sthala—cheeks; tulita—equal; karandava—of ducks; ruci—splendor; krsa—slender; angi—limbs; iyam—She; nidra—of sleep; parimala—fragrance; daridra—poor; akṣi—eyes; kavala—a mouthful; sakhi—of Her gopi-friends; badham—suffering; rādhā—Rādhā; hari—from Lord Kṛṣṇa; viraha—from the separation; khinna—distressed; prathayati—extends.

A Voice From Behind the Scenes: Her form burning like a statue of suryakanta jewels ablaze at midday, Her cheeks as pale as white ducks, and Her pain-filled eyes devoured by the fragrance of sleep, slender Rādhā tormented by separation from Lord Hari, brings great suffering to Her friends.

Note: The suryakanta jewels bursts into flame when placed before the midday sun.

Text 25 (a)

kṛṣṇaḥ: (sa-dṛṣṭi-kṣepam) sakhe distya kirenamuna samasvasito 'smi.

sa—with; dṛṣṭi—of a glance; kṣepam—the casting; sakhe—O friend; distya—by good fortune; kirena—parrot; amuna—by this; samasvasitaḥ—comforted; asmi—I am.

Kṛṣṇa: (Glancing in that direction) O friend, this parrot brings Me some comfort.

Text 25 (b)

madhumāṅgaḥ: nunam vunda-bhasidam anukaredi kiro.

nunam—is it not so?; vunda—of Vṛndā; bhasidam—the words; anukaredi—imitates; kiro—the parrot.

Madhumāṅgala: Is it not that this parrot repeats the words spoken by Vṛndā?

Text 25 (c)

kṛṣṇaḥ: sakhe draṣṭum icchāmi tadṛśau vṛndā-subalau. tatas tvaryatam.

sakhe—O friend; draṣṭum—to see; icchāmi—I wish; tadṛśau—like this; vṛndā—Vṛndā; subalau—and Subala; tataḥ—therefore; tvaryatam—it should be hurried.

Kṛṣṇa: Friend, I wish to see Vṛndā and Subala in this way. Hurry!

Text 25 (d)

(madhumāṅgalo vamsim kṛṣṇa-kare nikṣipya parikramati).

madhumāṅgaḥ—Madhumāṅgala; vamsim—the flute; kṛṣṇa—of Kṛṣṇa; kare—in the hand; nikṣipya—placing; parikramati—walks.

(Madhumāṅgala places the flute in Kṛṣṇa's hand and then starts to walk).

Text 25 (e)

kṛṣṇaḥ: su-vicyutam vamsim upalabdho 'smi. tad enam purayami. (iti tatha karoti).

su-vicyutam—lost; vamsim—flute; upalabdhaḥ—obtained; asmi—I have; tat—therefore; enam—it; purayami—I shall fill with music; iti—thus; tatha—in that way; karoti—He does.

Kṛṣṇa: I have found My lost flute. Let Me fill it with music. (He does that).

Text 25 (f)

madhumaṅgaḥ: (kṣanam utkarno bhavan, sanskṛtena)

manohari ko 'pi pratimukha-visari mrdutaya
viravo 'yaṁ varyaṁ sravana-pari caryaṁ racayati
tataḥ karnottamsi-kṛta-catula-vamsi kala-rutir
niratanka sanke milati kalavinkavalir itaḥ

kṣanam—in a moment; utkarnaḥ—with raised ears; bhavan—becoming; sanskṛtena—in Sanskrit; manohari—beautiful; kaḥ api—something; pratimukha—in all directions; visari—going; mrdutaya—with sweetness; viravaḥ—sound; ayam—this; varyaṁ—best; sravana—of the ears; paricaryaṁ—service; racayati—does; tataḥ—then; karna—of the ears; uttamsi—earrings; kṛta—made; catula—beautiful; vamsi—of the flute; kala—sweet; rutir—music; niratanka—fearless; sanke—I think; milati—meets; kalavinka—of sparrows; avalih—multitude; itaḥ—from there.

Madhumaṅgaḥ: (Listening with attentive ears. he says in Sanskrit:) The beautiful, sweet sound of the flute flows in all directions, becoming an earring ornamenting the ears of it's listeners. I think that sweet sound is now causing the suddenly fearless cataka birds of the gopis to quickly assemble at this place.

Text 26 (a)

(punar vilokya) hi hi. sadda-sadhammena padarido mhi. kankana-sinjidam
kkhu edam.

punaḥ—again; vilokya—looking; hi—ah!; hi—ah!; sadda—of sound; sadhammena—by the similarity; padarido—tricked; mhi—I am; kankana—of bracelets; sinjidam—the tinkling sounds; kkhu—indeed; edam—this.

(Looking again) Ah! Ah! This is the tinkling sound of bracelets. It is so much like the sound of the flute that I was tricked into thinking it was the flute.

Text 26 (b)

rādhikā:

ami-am pi-asi su-mahuraṁ vamaṣi ru-am viṣṣamohanam viṣamaṁ tujjha na
dusanam adhava murali jado darunasi kida

ami—nectar; pi-asi—you drink; su—very; mahuram—sweet; vamaṣi—you spit; ru-am—a sound; viṣṣa—the world; mohanam—bewildering; viṣamaṁ—dangerous; tujjha—of You; na—not; dusanam—criticism; adhava—or; murali—the flute; jado—from which; daruna—cruel; asi—you are; kida—done.

Rādhikā: O flute, even though you drink the sweetest nectar, still you spit out a sound so poisonous it makes the entire world faint unconscious. The cruel, hard-hearted flute does not say anything to rebuke you.

Still, you are not at fault. It is just your nature to be cruel and ruthless.

Text 26 (c)

lalitā: hala purado punna-assa mule kanho rehadi.

hala—ah!; purado—in the presence; punna-assa—of a punnaga tree; mule—at the base; kanho—Kṛṣṇa; rehadi—is manifested.

Lalitā: Ah, here is Kṛṣṇa under this punnaga tree.

Text 26 (d)

madhumaṅgalaḥ: (vilokya sa-harsam) dure magganijjo attho kham sa-am
jevva hatthe ubatthido. (iti paravṛtya) pi-a-va-assa pekkha. vunda-e saddham
subalo tujjha samnihim laddho.

vilokya—looking; sa—with; harsam—joy; dure—for a great distance; magganijjo—to be sought; attho—purpose; kham—why?; sa-am—of its own accord; jevva—indeed; hatthe—in the hand; ubatthido—manifested; iti—thus; paravṛtya—turning; pi-a—dear; va-assa—friend; pekkha—look!; vunda-e—Vṛndā; saddham—with; subalo—Subala; tujjha—of You; samnihim—nearness; laddho—obtained.

Madhumaṅgala: (Looks ahead and becomes happy) Why should one search far and wide for something that falls into the hand of its own accord? (Turning to Kṛṣṇa) Dear friend, look! Subala and Vṛndā are approaching You.

Text 26 (e)

kṛṣṇaḥ: (sa-sneham alokya) hanta priya-sakhyau praviṣṭa me dṛṣṭiḥ prakamam amodate. (iti parikramya) bho sakhinam sikha-mane tarasa sannidhiyatam.

sa—with; sneham—love; alokya—looking; hanta—indeed; priya—dear; sakhyau—friends; praviṣṭa—entered; me—My; dṛṣṭiḥ—glance; prakamam—greatly; amodate—delights; iti—thus; parikramya—walking; bhoḥ—O; sakhinam—of gopi-friends; sikha—crest; mane—O jewel; tarasa—at once; sannidhiyatam—may be approached.

Kṛṣṇa: (With love) O My friends, I am so happy to see you both, (Walking) O crest jewel of all My friends, come here at once.

Text 27 (e)

rādhikā: (sa-smitam apavarya) hala lalide mam kkhu su-alam jevva janadi de va-asso.

sa—with; smitam—a smile; apavarya—concealing; hala—O; lalide—Lalitā; mam—Me; kkhu—indeed; su-alam—Subala; jevva—indeed; janadi—thinks; de—your; va-asso—friend.

Rādhikā: (Concealing a smile) Lalitā, your friend Kṛṣṇa thinks I am Subala in disguise.

Text 27 (f)

kṛṣṇaḥ: sakhe madhumaṅgala pasya samvidhanakasya sausthavam asau sakṣad agrato rādhikāiva sa-vayasya pratibhati.

sakhe—O friend; madhumaṅgala—Madhumaṅgala; pasya—look; samvidhanakasya—of unusual occurrences; sausthavam—excellence; yat—which; asau—this; sakṣat—directly; agrataḥ—in the presence; rādhikā—Rādhikā; eva—certainly; sa—with; vayasya—Her friend; pratibhati—is manifested.

Kṛṣṇa: Friend Madhumaṅgala, look! it is certainly very wonderful that Rādhikā has come here with Her friend.

Text 27 (g)

lalitā: hala rāhi-e pariphullo eso sura-vallaho.

hala—O; rāhi-e—Rādhikā; pariphullo—blossomed with happiness; eso—Me; sura-vallaho—punnaga tree.

Lalitā: O Rādhikā, this punnaga tree is certainly blossomed with happiness.

Note: Lalitā here refers to Kṛṣṇa.

Text 27 (h)

madhumaṅgalaḥ: (sersyam) thaggini vunde ajja bi kim ti amhanam purado rāhi rāhiti bhanami. su-ala tti ujjū-am kahehi.

sa—with; irsyam—anger; thaggini— ; vunde—O Vṛndā!; ajja—now; bi—even; kim—why?; ti—thus; amhanam—of us; purado—in the presence; rāhi—Rādhā; rāhi—Rādhā; iti—thus; bhanasi—you say; su-ala—Subala; tti—thus; ujjū-am—honestly; kahehi—say.

Madhumaṅgala: (Angry) Vṛndā, even now in our presence you repeat "Rādhā" "Rādhā". This is actually Subala. Speak the truth.

Text 27 (i)

kṛṣṇaḥ: sakhe malam evaṁ braviḥ. prakamam rādhābhidhanam dhinoti mam. tad anenaham apy amantrayisye. (iti sannidhaya) sakhi rādhe parisvajasva mam. kṣanam aham tad eva priyabhimsa-saukhyam anubhavami.

sakhe—O friend; ma—don't; alam—so much; evaṁ—in this way; braviḥ—talk; prakamam—greatly; rādhā—of Rādhā; abhidhanam—the name; dhinoti—pleases; mam—Me; tat—therefore; anena—by this; aham—I; api—also; amantrayisye—I shall say; iti—thus; sannidhaya—coming close; sakhi—O friend; rādhe—Rādhā; parisvajasva—embrace; mam—Me; kṣanam—for a moment; aham—I; tat—that; eva—certainly; priya—of the beloved; abhimarsa—of the touch; saukhyam—the happiness; anubhavami—shall experience.

Kṛṣṇa: Friend, don't talk in this way. The sound of the name Rādhā brings Me great pleasure. I also like to speak the name Rādhā. (Coming close) Friend Rādhā, embrace Me. For a moment let Me experience the bliss of touching My beloved.

Text 27 (j)

lalitā: (rādhām prathataḥ kṛtvā) na-ara tattha gadu-a su-alam jevva alingehi.
alam imina dambha-mudda—a-u-ena.

rādhām—Rādhā; prathataḥ—from the back; kṛtvā—doing; na-ara—O lover;
tattha—there; gadu-a—going; su-alam—Subala; jevva—certainly; alingehi—
embrace; alam—what is the use?; imina—of this; dambha-mudda-pa-u-ena—
cheating.

Lalitā: (Emerging from behind Rādhā) O lover, go there and embrace Your
Subala. What is the use of trying to cheat You?

Text 27 (k)

madhumaṅgalaḥ: (sa-rosam) vunde tumam pa-idi-ebi nunam lalida samvutta
jam pajjussu-am pi-a-assam varesi.

sa—with; rosam—anger; vunde—O Vṛndā; tumam—you; pa-idi-ebi—by
nature; nunam—is it not so?; lalida—arrogant and independent; samvutta—are;
jam—which; pajjussu-am—amorous; pi-a—dear; va-assam—friend; varesi—you
check.

Madhumaṅgala: (Angry) Vṛndā, You are naturally arrogant and independent.
That is why you try to thwart my amorous friend.

Text 27 (l)

(praviśya)

vṛndā: sakhi rādhe tvad-bhuja-vallari-sparsa-kamo 'yam purastad punnagaḥ.
tad enam dohada-danenotphullaya.

praviśya—entering; sakhi—O friend; rādhā—Rādhā; tvat—of You; bhuja—of
the arms; vallari—of the creepers; sparsa—the touch; kamaḥ—desiring; ayam—
He; purastat—in the presence; punnagaḥ—the punnaga tree; tat—therefore;
enam—it; dohada—of desiring; danena—by granting; utphullaya—make blossom.

(Vṛndā enters).

Vṛndā: Friend Rādhā, this punnaga tree yearns to touch the creepers of Your
arms. Fulfill its desire and make it blossom with happiness.

Text 27 (m)

madhumāṅgaḷaḥ: (sa-vismayam) va-assa ditthaṁ vunda-e indajalam. (iti sa-kautukam avekṣya) indajalini vunde ghana-idi bi dhuma-leha vi-addha-saraṅgaṁ akatthidum narihadi.

sa—with; vismayam—astonishment; va-assa—O friend; dittham—seen; vunda-e—of Vṛndā; indajalam—this magic powers; iti—thus; sa—with; kautukam—wonder; avekṣya—looking; indajalini—O magician; vunde—Vṛndā; ghana-idi—in the form of a cloud; bi—even; dhuma-lekha—smoke; vi-addha—of intelligent men; saraṅgaṁ—the best; akatthidum—to bewilder; na—not; arhadi—deserves.

Madhumāṅgala: (Astonished) Friend, this is the magic power of Vṛndā. (Gazing with wonder) O magician Vṛndā, even a great cloud of smoke cannot confuse the supremely intelligent Kṛṣṇa.

Text 27 (n)

vṛndā: aṛya tadid-dama-kanthiyam kadambini pratiyatam.

aṛya—O noble sir; tadit—of lightning; dama—with a garland; kanthi—around the neck; iyaṁ—this; kadambini—group of clouds; pratiyatam—is believed.

Vṛndā: Noble sir, I think this is a dark cloud garlanded with lightning flashes.

Note: Kṛṣṇa is the cloud and Rādhā the lightning.

Text 27 (o)

kṛṣṇaḥ: (nibhalya. sa-vismayam) katham satyam evanaya raṅganamalikaya dustyaja-kasthiyam priya me varsabhanavi.

nibhalya—looking; sa—with; vismayam—wonder; katham—is it?; satyam—truth; eva—certainly; anaya—by her; raṅgana-malikaya—a garland of raṅgana flowers; dustyaja—difficult of leave; kanthi—necklace; iyaṁ—She; priya—the beloved; me—My; varsabhanavi—Rādhā, the daughter of Maharaja Vṛsabhanu.

Kṛṣṇa: (Gazing with wonder) Is it true that this is My beloved Rādhārāni, who is like a garland of raṅgana flowers I wear around My neck, and whom I am very

reluctant to abandon.

Text 27 (p)

madhumaṅgalaḥ: a-i de-i vunde pasida. ma kkhu buddhiṁ mohehi. jaṁ raha caicca-rukkha-mule patthida.

a-i—O; de-i—noble; vunde—Vṛndā; pasida—please be kind; ma—don't; kkhu—indeed; buddhiṁ—intelligence; mohehi—bewilder; jaṁ—because; raha—Rādhā; caicca-rukkha—of the caitya tree; mule—at the root; patthida—has gone.

Madhumaṅgala: O noble Vṛndā, be merciful to me. Please don't bewilder me in this way. The real Rādhā is under the caitya tree.

Text 27 (q)

kṛṣṇaḥ: (rādhām alokya)

tavanukarat subalaṁ didrksuna
maya tvam apta purataḥ sudurlabha
sadṛśyataḥ kacam ivabhilasyata
premagra-bhumir vanija harinmaniḥ

rādhām—Rādhā; alokya—seeing; tava—of You; anukarat—from imitation; didrksuna—desiring to see; maya—by Me; tvam—You; pata—attained; purataḥ—in the presence; sudurlabha—difficult to attain; sadṛśyataḥ—from similarity; kacam—glass; iva—like; abhilasyata—desiring; prema—of love; agra-bhumiḥ—the place; vanija—by a merchant; harinmaniḥ—a sapphire.

Kṛṣṇa: (Gazing at Rādhā) I wished to see Subala disguised as You, but now I see You, who are very difficult to attain, standing before Me. I am like a merchant who goes in search of broken pieces of glass, but finds instead rare sapphire that is the abode of transcendental love.

Text 28 (a)

rādhikā: cittha. vinnado si.

cittha—stop!; vinnado—known; si—You are.

Rādhikā: Stop! I know You.

Text 28 (b)

lalitā: jala-i sahi maha raha manda jam ho-i nilini-ra-a kanha tumam nandasi
jam dhanno halidda-ra-o si

jala-i—burns; sahi—friend; maha—my; raha—Rādhā; manda—unfortunate;
jam—because; ho-i—is; nilini—blue, or steady; ra-a—color, or love; kanha—
Kṛṣṇa; tumam—You; nandasi—enjoy; jam—because; dhanno—fortunate;
halidda—yellow, or unsteady; ra-o—color, or love; si—are.

Lalitā: Because She wears the blue emblem of constant love for You, my
unfortunate friend Rādhā burns with pain. O Kṛṣṇa, You are not suffering.
Because You wear the yellow emblem of fickleness and indifference You remain
always happy.

Text 29

kṛṣṇaḥ:

rohiny-adhara-sobhaya viharase jyesthasi vama-bhruvam
vanya rajasi citraya parijanesv ardraṁ dhiyaṁ yacchasi
rādhe tvam sravanottareti paritas tarodayollasini
naslesarpana-dikṣite mayi katham dakṣinyam athsithasi

rohini—red; adhara—of the lips; sobhaya—with the beauty; viharase—You
shine; jyestha—the best; asi—You are; vama-bhruvam—of the beautiful-
eyebrowed gopis; vanya—with words; rajasi—You shine; citraya—wonderful;
parijanesu—to Your friends; ardraṁ dhiyaṁ—happiness; yacchasi—You give;
rādhe—O Rādhā; tvam—You; sravana—ears; uttara—above; iti—thus; paritaḥ—
everywhere; tara-udaya—with a necklace of pearls; ullasini—decorated; na—not;
alsesa—of embraces; arpana—to giving; dikṣite—vowed; mayi—to Me; katham—
why?; dakṣinyam—friendliness; atistham—You accept.

Kṛṣṇa: O Rādhā, Your red lips are very beautiful. You are the best of all the
beautiful-eyebrowed gopis. Your words are wonderfully eloquent. You bring great
happiness; to the hearts of Your friends. The sound of Your name is always in
everyone's ears. You are beautifully decorated with a necklace of pearls. O Rādhā,
I yearn to embrace You. Why are You not friendly to Me?

Note: In this verse Lord Kṛṣṇa used words that, aside from their usual
meaning, are also names of stars. Rohini, Jyestha, Citra, Sravana, Tara, and Aslesa

are names of constellations.

Text 30

vṛndā:

mudha manonnahad glapayasi kim aṅgani kathine
rusam dhatse kim va priya-parijanabhyarthana-vidhau
prakamaṁ te kuñjalaya-grhapatis tamyati puraḥ
krpa-laksmivantam catulaya drg-antam kṣanam iha

mudha—uselessly; mana—of jealous anger; unnahat—from the increase; glapayasi—You torture; kim—why?; aṅgani—bodily limbs; kathine—O harsh girl; rusam—anger; dhatse—You place; kim—why?; va—or; priya—dear; parijana—of the friend; abhyarthana-vidhau—in the prayers; prakamam—greatly; te—of You; kuñja-alaya—in the forest grove; grhapatiḥ—lover; tamyati—pines with love for You; puraḥ—in the presence; krpa—of mercy; laksmi—the opulence; vantam—possessing; catulaya—please move; drk—of the eye; antam—the corner; kṣanam—for a moment; iha—here.

Vṛndā: O hard-hearted girl, why do You torture Your own body with this violent jealous anger? Why are You angry to hear the prayers of Your very dear friend? Your lover stands before You in this forest-grove. He is overwhelmed with love for You. For a moment give Him a merciful glance from the corner of Your eye.

Text 31

kṛṣṇaḥ:

nisthura bhava mrdvi va
pranas tvam asi rādhike
asti nanya cakorasya
candra-lekham vina gatiḥ

nisthura—harsh; bhava—You may be; mrdvi—gentle; va—ro; pranaḥ—life breath; tvam—You; asi—are; rādhike—O Rādhikā; asti—there is; na—not; anya—another; cakorasya—of the cakora bird; candra-lekham—the moonlight; vina—without; gatiḥ—goal.

Kṛṣṇa: You may be cruel, or You may be kind. O Rādhikā, whatever You do, You are always My life and soul. Just as the cakora bird depends only on the moonlight and does not take shelter of anything else, in the same way I take

shelter only of You.

Text 32 (a)

rādhā: saccam ma-inam bi tumam mohano si. (iti sa-sabdam kranadati).

saccam—in truth; ma-inam—of magician; bi—even; tumam—You; mohano—the bewilderer; si—You are; sa—with; sabdam—a sound; krandati—She cries.

Rādhā: In truth You are able to bewilder even the greatest of magicians. (She cries out loud).

Text 32 (b)

lalitā: (sankṛtena)

dhara baspamayi na yati viratim lokasya nirmitsataḥ
premasminn iti nanda-nandana-ratam lobhan mano ma kṛthaḥ
ittham bhuri nivaritapi tarale mad-vaci saci-kṛta-
bhru-dvandva na hi gauravam tvam akaroḥ kim nadya rodisyasi

tatra—in this connection; laghu—the laghu-sakhi; prakhara—harsh; yatha—just as; vidagdha-madhava—in Vidagdha-madhava; dhara—a stream; baspa—of tears; mayi—consisting; na—does not; yati—attain; viratim—cessation; lokasya—of the world; nirmitsataḥ—desiring to created; prema—love; asmin—in this; iti—thus; nanda-nandana—to Lord Kṛṣṇa, the son of Maharaja Nanda; ratam—devoted; lobhat—out of greed; manaḥ—mind; ma—do not; kṛthaḥ—do; ittham—in this way; bhuri—greatly; nivarita—restrained; api—although; tarale—O fickle girl; mat—my; vaci—in the words; saci-crooked; kṛta—done; bhru—of eyebrows; dvandva—with a pair; na—not; hi—indeed; gauravam—serious; tvam—you; akaroḥ—do; kim—whether; na—not; adya—now; rodisyasi—You will cry.

Lalitā: (In Sanskrit)

"Many times You warned me, saying: 'Do not allow your heart to fall in love with Nanda's son Kṛṣṇa, for those who love Him shed a stream of tears that never stops. 'My dear fickle girl, all of a sudden you are knitting Your eyebrows. You seem to give no importance to my words. I ask You— Will You not now cry forever?"

Note— Lalitā say that Rādhārāni has fallne in love with Kṛṣṇa, and therefore (as She Herself has said), She is now eligible to cry forever.

Text 33 (a)

(kṛṣṇaḥ karavindena rādhikāśru-bindun apasarayati).

kṛṣṇaḥ—Kṛṣṇa; kara—hand; aravindena—with the lotus flower; rādhikā—of Rādhikā; asru—tear; bindum—drops; apasarayati—removes.

(With His lotus hand, Kṛṣṇa wipes away Rādhikā's tears).

Text 33 (b)

rādhikā: muddha-jane bi vankam vavaharanto kisa na lajjasi.

muddha—bewildered; jane—to a person; bi—even; vankam—crooked actions; vavaharanto—performing; kisa—why?; na—not; lajjasi—You are ashamed.

Rādhikā: Why is it that You are not ashamed to act in this crooked way to an innocent, helpless, bewildered young girl?

Text 33 (c)

kṛṣṇaḥ:

smara-krida-lubdhaḥ pasupa ramanisu sphutam aham
tathapy aksnor vartis tvam asi mama divyañjanamayi
tapadyaḥ kim bhrngam prthulam rtu-laksmir na bhajate
rasollasad enam tad api hi madhu-srir madayti

smara—amorous; krida—for pastimes; lubdhaḥ—greedy; pasupa-ramanisu—among the gopis; sphutam—clearly; aham—I am; tatha api—nevertheless; aksnoḥ—of the eyes; vartiḥ—splendid; añjana-mayi—ointment; tapa—summer; adyaḥ—beginning with; kim—is it?; bhrngam—the bumble-bee; prthulam—greatly; rtu—of the season; laksmiḥ—the beauty; na—not; bhajate—is; rasa-ullasat—from the abundance of nectar; enam—this; tat api—that; hi—indeed; madhu—of spring; sriḥ—the beauty; madayati—delights.

Kṛṣṇa: I do yearn to enjoy conjugal pastimes with the other gopis. Still, You are the ointment that decorates My eyes. The summer and other seasons may display their beauties to the bumble-bee. Still it is the springtime that it intoxicates him with bliss.

Text 34 (a)

vṛndā: sakhi yathartham vakti-vanamali.

sakhi—O friend; yatha-artha—appropriate; vakti—speaking; vana-mali—Kṛṣṇa, who wears a garland of forest flowers.

Vṛndā: Friend, Kṛṣṇa speaks the truth.

Text 34 (b)

kṛṣṇaḥ: priye tvaya saha-carya vana-viharam āngi-kartum icchami.

priye—O beloved; tvaya—with You; saha-carya—as My companion; vana—in the forest; viharam—pastimes; āngi-kartum—to accept; icchami—I desire.

Kṛṣṇa: Beloved, I wish to enjoy pastimes in the forest with You as My companion.

Text 34 (c)

vṛndā: tenaḥ sakhi vṛndām apadhāpayami. (iti paritaḥ pasyanti).

smitam vitasu madhavi prathaya malli hasodgamam
muda vikasa patale purata-yuthi nidram tyaja
prasida sata-patrike bhaja lavaṅga-valli sriyam
dadhara saha rādhāya harir ayam vihara-sprham

tena—by this; aham—I; sakhi—O friend; vṛndām—the host; apadhāpayami—shall arrange; iti—thus; paritaḥ—in all directions; pasyanti—looking; smitam—a smile; vitanu—please exhibit; madhavi—O madhavi creeper; prathaya—please manifest; malli—O jasmine creeper; hasa-udgamam—a laugh; muda—with happiness; vikasa—please blossom; patale—O patala flowers; purata-yuthi—O golden yuthi flower; nidram—sleep; tyaja—please abandon; prasida—be kind; sata-patrike—a hundred petaled lotus; bhaja—manifest; lavaṅga-valli—O lavaṅga creeper; sriyam—beauty; dadhara—manifested; saha—with; rādhāya—Rādhā; hariḥ—Kṛṣṇa; ayam—He; vihara—of pastimes; sprham—the desire.

Vṛndā: I shall Friend, I shall make the arrangements. (Looking in all

directions) Madhavi creeper, I order you to smile. Jasmine creeper, you please show some laughter. Patala creeper, you blossom with happiness. Golden yuthi creeper, give up your sleeping. Satapatrika creeper, please be kin to us. Lavaṅga creeper, please show us your beauty. Kṛṣṇa now wishes to enjoy pastimes with Rādhā in the forest.

Text 35 (a)

madhumaṅgaḥ: hi hi. kahaṁ kantara-jakḥhinī-e va-a-matta-ena upphulliki-aṁ valli-maṇḍalam.

hi—ah!; hi—ah!; kahaṁ—how is it?; kantara—of the forest; jakḥhinī-e—by the goddess; va-a—by words; matta-ena—only; upphullī-kidam—blossomed; valli—of creepers; maṇḍalam—the host.

Madhumaṅgaḥ: Ah! Ah! Simply by speaking some words this demigoddess of the forest has made all the creepers blossom.

Text 35 (b)

kṛṣṇaḥ: sakhe cittam amodayanti puspamodavatyo virudhaḥ.

sakhe—O friend; cittam—the heart; amodayanti—delight; puspa—of flowers; amodavatyaḥ—with the fragrance; virudhiḥ—the creepers.

Kṛṣṇa: O friend, these fragrant flowering creepers delight My heart.

Text 35 (c)

madhumaṅgaḥ: va-assa tumhaṇaṁ savva-o cittam amodenti lada. mama una ekka hema-juhi jjeva ja gokulesari-e sakhi aṅgabba-dhi-aṁ dhore-i.

va-assa—O friend; tumhaṇaṁ—of You; savva-o—all; cittam—the heart; amodenti—pleases; lada—the creepers; mama—of me; una—again; ekka—one; hema—golden; juhi-yuthi—flowers; jjeva—certainly; ja—which; gokulesari-e—by the queen of Gokula; sakki—fashioned; aṅgabba-dhi-am—at the time of churning butter; dhore-i—caused to wear.

Madhumaṅgaḥ: Friend, all the flowering creepers please Your heart. For me the only nice flowers are golden yuthi flowers that Gokula's queen Yasoda wore

while churning butter.

Text 35 (d)

lalitā: (smitvā) ajja tado kkhu pa-adida de rasannada.

smitvā—smiling; ajja—O noble sir; tado—therefore; kkhu—indeed; pa-adida—is manifested; de—of you; rasannada—expertness at enjoying transcendental mellows.

Lalitā: (Smiling) O noble sir, you are expert at relishing transcendental mellows.

Text 35 (e)

madhumaṅgalaḥ: (sersyam) va-assa pekkha. ima-o ratta abi vanka-kimsu-a-la-i-a-o go-i-a vi-a mam na suhavedi.

sa—with; irsyam—anger; va-assa—friend; pekkha—look!; ima-o—these; ratta—red; abi—also; vanka—crooked; kimsu-a—kimsuka; la-i-a-o—creepers; go-i-a—the gopis; vi-a—like; mam—me; na—do not; suhavedi—please.

Madhumaṅgala: (Angry) Friend, look. These red kimsuka flowers do not please me at all. They are like the gopis, who also do not please me in the slightest way.

Text 35 (f)

lalitā: vunde ede valla-a vi-a- pekkhi-antu java tthava-a- ja kkhu lo-ana-lohanijja bi namodaṁ vittharenti.

vunde—O Vṛndā; ede—these; valla-a—gopas; vi-a—indeed; pekkhi-antu—should be seen; java—of java flowers; tthava-a—clusters; ja—which; kkhu—indeed; loa-an—by the eyes; lohanijja—to be desired; bi—indeed; na—not; amodaṁ—a sweet fragrance; vittharenti—spreads.

Lalitā: Vṛndā, look at these gopas! They are just like java flowers that look nice, but have no scent.

Text 35 (g)

madhumaṅgaḷaḥ: (sa-rosam) janamha tumhanam go-i- anam kamma ja-o rasa-kumbham bi didham nimmanthi-a sineham kaddhanti.

sa—with; rosam—anger; janamha—I know; tumhanam—of you; go-i-anam—gopis; kamma—the activity; ja-o—which; rasa—of nectar; kumbham—a pot; bi—indeed; didham—firmly; nimmanthi-a—churning; sineham—butter; kaddhati—extracting.

Madhumaṅgala: (Angry) I know what you gopis do! You vigorously churn the cream-pot and take all the butter from it.

Note: If the word "sineham" is interpreted to mean love instead of cream, and if the word rasa means nectar instead of milk, then this verse may be interpreted to mean:

"I know what you gopis do! Even though you vigorously churn the nectar-pot of transcendental pastimes, still you have no love for Lord Kṛṣṇa."

Text 35 (h)

vṛndā: (smitvā) sakhi lalite

ye danda-pasa-bhajāḥ
sphutaṁ vahanto manāḥ silakalpam
kantaram asrayante
tebhyo vaḥ kṣemam ullasatu

smitvā—smiling; sakhi—O friend; lalite—Lalitā; ye—those who; danda—sticks; pasa—and ropes; bhajāḥ—possessing; sphutaṁ—clearly; vahanāḥ—carrying; manāḥ—hearts; sila—stone; akalpam—like; kantaram—the dense, dark forest; asrayante—take shelter; tebhyaḥ—to them; vaḥ—of you; kṣemam—kindness; ullasatu—should be manifested.

Vṛndā: (Smiling) Friend Lalitā, these boys have hearts as hard as stone. Armed with sticks and ropes they lurk in the dense dark forest. You should be more polite to them.

Note: The boys carry the sticks and ropes to help them protect and take care of the surabhi cows in the forest. If the words manāḥ silakalpam is joined into the compound word manah-sila-akalpam (decorated with the manah-sila mineral pigment), and if the word kantaram is interpreted to mean "the forest path

traversed by the cows", the verse may be interpreted to mean the following:

"Friend Lalitā, these boys are nicely decorated with the colorful mineral pigment manah-sila. Carrying their sticks and ropes they follow the surabhi cows on the forest-path to the pasture. You should be more polite to them".

Text 35 (i)

kr̥ṣṇaḥ: (smitvā) vṛnde jñātaṁ jñātaṁ. buddhiṁ murchayata kurcika lobhena
gopikañcala-grāhini tvam kṛtasi.

smitvā—smiling; vṛnde—O Vṛndā; jñātaṁ—understood; jñātaṁ—understood;
buddhiṁ—intelligence; murchayata—bewildering; kurcika—of kurcika o yogurt;
lobhena—with the desire; gopika—of the gopis; añcala-grāhini—taking the side;
tvam—you; kṛta asi—are.

Kṛṣṇa: (Smiling) Vṛndā, I know. I know. You wish to drink kurcika yogurt.
This desire bewilders your intelligence and makes you take the side of these of
gopis.

Text 35 (j)

(nepathye)

kasturikeva duravacchada-saṅgameyaṁ
gopi-tatir madamayi kila picchila ca
dakṣinyatas tanubhrtam anurañjano 'yaṁ
vasanta-vayur iva hanta murantakari

nepathye—from behind the scenes; kasturika—musk; duravacchada-saṅgama—
difficult to attain; iyaṁ—this; gopi—of gopis; tatih—host; madamayi—
intoxicating; kila—indeed; picchila—slippery; ca—also; dakṣinyataḥ—from the
south (or gently); tanubhrtam—of the living entities; anurañjanaḥ—delighting;
ayaṁ—He; vasanta—springtime; vayuḥ—breeze; iva—like; hanta—indeed; mura-
anta-kari—Kṛṣṇa, the killer of the Mura demon.

A Voice From Behind the Scenes: These gopis are like troublesome, slippery,
intoxicating black musk, whereas Lord Kṛṣṇa is like the gentle springtime
southern breeze that pleases all living entities.

Text 35 (k)

kṛṣṇaḥ: (prsthato dṛṣṭim kṣiptvā) sahu bho kira-raja sadhu.

prsthataḥ—from behind; dṛṣṭim—glance; kṣiptvā—casting; sadhu—well spoken; bhoḥ—O; kira—of parrots; raja—O king; sadhu—well spoken.

Kṛṣṇa: (Glancing backwards) Well spoken, king of parrots. Well spoken.

Text 35 (l)

madhumaṅgalaḥ: vihaṅga-punga-a ca-uddaha-vijja-vi-akkhano diha-u hohi.

vihaṅga—of birds; punga-a—O best; ca-uddaha—fourteen; vijja—arts; vi-akkhano—expert; diha-u—long life; hohi—may you have.

Madhumaṅgala: O best of birds, O learned scholar in the fourteen arts and sciences, long life to you.

Text 37 (c)

lalitā: hande candala-kira pa-anda-sasa-ana-tunda-rahuno pahuno hodu de pinda-sasi.

hande—O; candala—outcaste; kira—parrot; pa-anda—ferocious; sasa-ana—of a hawk; tunda—of the beak; rahuno—of the Rahu planet; pahuno—a guest; hadu—may become; de—of you; pinda—of the body; sasi—the moon.

Lalitā: O candala parrot, may the moon of your body become the guest of the Rahu planet of the beak of a ferocious hawk.

Note: The Rahu planet sometimes swallows the moon. Lalitā here says that the male parrot should become swallowed by a ferocious hawk.

Text 37 (d)

kṛṣṇaḥ: sakhe turnam asmai samarpaya pakimani dadimi-bijani.

sakhe—O friend; turnam—at once; asmai—to him; samarpaya—give; pakimani—ripe; dadimi—pomegranate; bijani—seeds.

Kṛṣṇa: Friend, give this male parrot some ripe pomegranate seeds at once.

Text 37 (e)

madhumaṅgalaḥ: bho vindavana-bihappa-e dadimi-bi-a-hindobi susthu
kantam lalida-e danta-pattim de da-issam.

bho—O; vindavana—of Vṛndāvana; bihappa-e—O Brhaspati; dadimi—
pomegranate; bi-a-hinobi—for seeds; susthu—nicely; kantam—beautiful; lalida-
e—of Lalitā; danta—of teeth; pattim—the row; de—to you; da-issam—I shall give.

Madhumaṅgala: O Brhaspati of Vṛndāvana forest, for pomegranate seeds I give
you Lalitā's beautiful teeth.

Note: In demigod society Brhaspati is the leading intellectual.

Text 37 (f)

(punar nepathye)
cañcala-saṅhaghana vi-a muhutta-ra-am tanodi de sāmī vaha-i sinehim rāhi ke-
alam na-ani-a-puttivva

punaḥ—again; nepathye—from behind the scenes; cañcala—O restless one;
saṅhaghana—at sunrise; vi-a—as; muhutta—for a moment; ra-am—red; tanodi—
does; de—of you; samī—the master; vaha-i—carries; sinehim—the oil of love;
rāhi—Rādhā; ke-alam—only; na-ani-a—of butter; putti—the daughter; ivva—like.

Again A Voice From Behind the Scenes: O fickle male parrot, your master
Kṛṣṇa does not really love Rādhā. His love is only for a moment, just as the rising
sun is red for only a moment. Only Rādhā loves. Rādhā's love is constant. Just as
butter always retains its nature, in the same way Rādhā is eternally anointed with
the oil of love for Kṛṣṇa.

Text 38 (a)

lalitā: (sanandam) sahi sari-e sohaggavadi dohi. jam paccutarena nijjido tu-e
dummaho kiro.

sa—with; anandam—bliss; sahi—O friend; sari-e—female parrot;
sohaggavadi—fortunate; dohi—may you become; jam—because; paccutarena—
with this reply; nijjido—defeated; tu-e—by you; dummaho—bad-mouthed; kiro—

male parrot.

Lalitā: (Blissful) O female parrot friend, blessing on you. With this reply you have defeated this foul-mouthed male parrot.

Text 38 (b)

kṛṣṇaḥ: (svagatam) dhruvam vṛndāvyedam adhyapita-kausalam vihaṅgayor dvandvam.

svagatam—aside; dhruvam—certainly; vṛndāya—by Vṛndā; idam—this; adhyapita—instructed; kausalam—in expert words; vihaṅgayor—of birds; dvandvam—the pair.

Kṛṣṇa: (Aside) It is Vṛndā who has taught these two birds to speak so eloquently.

Text 38 (c)

madhumaṅgalaḥ: (sa-krodham) hajje bhajjemi de tikka-jappinam cancu-pudam.

sa—with; krodham—anger; hajje—O wretch; bhajjemi—I shall break; de—your; tikka—sharp; jappinam—speaking words; cancu-pudam—beak.

Madhumaṅgala: (Angry) Wretch! I shall break your beak that speaks such sharp words.

Text 38 (d)

(iti sa-vyajam dandam kṣipati).

iti—thus; sa—with; vyajam—malice; dandam—a stick; kṣipati—thrown.

(He maliciously throws a stick).

Text 38 (e)

rādhikā: hanta kadham uddinaṁ vavadu-aṁ vihaṅga-mihunam.

hanta—alas!; kadham—how is it?; uddinam—flown away; vavadu-am—eloquent; vihaṅga—of birds; mihunam—the pair.

Rādhikā: Alas! The two eloquent birds have flown away.

Text 38 (f)

kṛṣṇaḥ: (rādhām avekṣya)

sevante taru-gehinaḥ sumanasam vṛndāir madhu-syandibhir
yatrotphulla-lata-vadhubhir abhitaḥ saṅgatya bhrngatithin
samvita pasubhis tatha khaga-kulaiḥ kheladbhir avyahataṁ
na syat kasya sukanthi seyam adhikanandaya vṛndātavi

rādhām—at Rādhā; avekṣya—glancing; sevante—serve; taru—of the trees; gehinaḥ—the householder men; sumanasam—of sumanasam—of sumanah flowers; vṛndāiḥ—with multitudes; madhu—with honey; syandibhiḥ—dripping; yatra—where; utphulla—blossoming; lata—of creepers; vadhubhiḥ—by the wives; abhitaḥ—embraced; saṅgatya—meeting; bhrnga—of bumble-bees; atithin—the guests; samvita—surrounded; pasubhiḥ—by animals; tatha—in that way; khaga—of birds; kulaiḥ—by the hosts; kheladbhiḥ—playing; avyahatam—without obstruction; na—not; syat—may be; kasya—of whom?; su-kanthi—O girl with the beautiful neck; sa iyaṁ—this; adhika—for great; anandaya—bliss; vṛndā-atavi—forest of Vṛndāvana.

Kṛṣṇa: (Glancing at Rādhā) Embraced by their blossoming creeper wives, the householders trees offer many flowers, trickling with honey, to their bumble-bee guests. Everywhere many birds and forest animals frolic without restraint. O girl with the beautiful neck, who is not delighted by this Vṛndāvana forest.

Text 39

athava

harinir vidambayasi netra-khelaya
lalitāir lata-pika-kulaṁ kalotibhiḥ
sikhinas ca kuntala-kalapa-vibhramair
iti te puraḥ kim iva me vana-sriya

atha va—or; hariniḥ—the does; vidambayasi—You mock; netra—of the eyes;

khelaya—with the pastimes; lalitāiḥ— graceful; lata—on the creepers; pika—of cuckoos; kulam—the multitude; kala—sweet; uktibhiḥ—with words; sikhinaḥ—the peacocks; ca—also; kuntala—of curling locks of hair; kalapa—of the host; vibhrmaiaḥ—with the beauty; iti—thus; te—of You; puraḥ—in the presence; kim—how?; iva—as if; me—to Me; vana—of the forest; sriya—with the beauty.

With the playful glances of Your eyes You mock the beauty of the eyes of the does. With Your graceful limbs You mock the beauty of the creepers. With Your sweet words You mock the cooing of the cuckoos. With Your beautiful hair You mock the peacock. How can this forest appear beautiful as long as You are present before Me?

Text 40

vṛndā: pasya pasya

viratormir iyaṁ su-niraja
dhrta-suddhojjvala-sattva-santatiḥ
sphuta-kṛṣṇa-rucir yamadrta
muni-gosthiva cakasti bhanuja

pasya—look!; pasya—look!; virata—stopped; urmiḥ—waves; iyaṁ—this; su-niraja—with beautiful lotuses; dhrta—held; suddha—pure; ujjvala—splendid; sattvā—natures; santataiḥ— multitude; sphuta—manifested; kṛṣṇa—dark; ruciḥ—luster; yama—by Yamaraja; adrta—honoured; muni—of sages; gosthi—an assembly; iva—like; cakasti—is manifested; bhanuja—the Yamuna River, daughter of the sun-god.

Vṛndā: Look! Look! Its still, pure, splendid dark waters filled with beautiful lotus flowers, the Yamuna River, the daughter of the sun-god and the honoured sister of Yamaraja, appears like an assembly place of great sages.

Text 41

kṛṣṇaḥ: priye pasya pasya

smita-ruci-virajitaṁ te
mukham iva nirajayaty adhirakṣi
niraja-bandhava-duhitur
niraja-raji marud-bhramita

smita—smile; ruci—charming; virajitaṁ—splendid; te—Your; mukham—face; iva—like; nirajayati—offers arati; adhirakṣi—restless eyes; niraja—of the lotus;

bandhava—friend; duhitur—of the daughter; niraja—lotuses; raji—series; marud—in the wind; bhramita—tossed.

Kṛṣṇa: Beloved, look! Look! O restless-eyed one, as they move in the breeze, the lotus flowers in the Yamuna seem to be offering arati to Your beautiful smiling face.

Text 42 (a)

vṛndā: (parikramya. nirajany ahrtya ca). pundarikakṣa stokotphullam idam grhana lila-pundarikam. tathavatamsocitam kokanada-dvandvam.

parikramya—walking; nirajani—lotuses; ahrtya—picking; ca—also; pundarika—lotus; akṣa—eyes; stoka—slightly; utphullam—blossomed; idam—this; tatha—in this way; avatamsa—for earrings; ucitam—suitable; kokanada—of red kokanada lotuses; dvandvam—the pair.

Vṛndā: (She walks and picks some lotus flowers) Lotus-eyed Kṛṣṇa, please take this slightly blossomed white lotus as a toy, and these two red lotuses as earrings.

Text 42 (b)

kṛṣṇaḥ: (sa-harsam adaya) vṛnde raktotpale rādhā-karnayor adhanena sriyam labhatam. (iti tatha kṛtvā. sa-kautukam) hanta pundarika-kose cañcariko vartate.

sa—with; harsam—happiness; adaya—taking; vṛnde—O Vṛndā; rakta—red; utpale—lotuses; rādhā—of Rādhā; karnayoḥ—on the ears; adhanena—by the taking; sriyam—beauty; labhatam—may attain; iti—thus; tatha—in that way; kṛtvā—having done; sa—with; kautukam—surprise; hanta—ah!; pundarika—of the white lotus flower; kose—in the whorl; cañcarikaḥ—a bumble-bee; vartate—is.

Kṛṣṇa: (Happily taking them) Vṛndā, these two red lotuses will beautify Rādhā's ears. (He does that. He then expresses surprise). Ah! There is a bumble-bee in the whorl of this white lotus.

Text 42 (c)

vṛndā:

madhupaḥ kamalena sardham udyan-
makarandena mukundam asasada
sarasesu vinirmitaḥ hi saṅgaḥ
paramananda-bharonnatiṁ tanoti

madhupaḥ—the humble-bee; kamalena—the lotus; sardham—with; udyat—
rising; makarandena—with honey; mukundam—Kṛṣṇa; asasada—approached;
sarasesu—among the lotus flowers; vinirmitaḥ—done; hi—indeed; saṅgaḥ—
contact; parama—supreme; ananda—of bliss; bhara—abundance; unnatiṁ—great;
tanoti—does.

Vṛndā: This humble bee was very happy to stay among the lotus flowers.
When this honey-filled lotus was given, this bee was also able to approach Lord
Mukunda (Kṛṣṇa).

Text 43

kṛṣṇaḥ: priye pasya pasya

asmin madiya-kara-sangini pundarika-
kose kṣanam kila vilambya silimukho 'yam
karnavalambya tava kokanadam prapede
kaṁ va balan na hi haraty anuraga-laksmiḥ

priye—O beloved; pasya—look; pasya—look!; asmin—in this; madiya—My;
kara—of the hand; sangini—in contact; pundarika—of the white lotus flower;
kose—in the whorl; kṣanam—for a moment; vilambya—resting; silimukhaḥ—bee;
ayam—this; karna—on the ear; avalambi—resting; tava—of You; kokanadam—red
lotus; prapede—attained; kaṁ—who?; va—or; balat—by force; na—not; hi—
indeed; harati—takes; anuraga—of the redness; laksmiḥ—the beauty.

Kṛṇsa: Beloved, look! Look! The bumble-bee in the whorl of the white lotus-
flower in My hand has now landed on the red lotus flower on Your ear. Who
would not be attracted to the red beauty of that flower?

Text 44 (a)

(rādhikā sambhramam natayanti bhuja-latam kṣipati).

rādhikā—Rādhikā; sambhramam—agitation; natayanti—representing
dramatically; bhuja—of Her arms; latam—the creeper; kṣipati—tosses.

(Rādhikā becomes agitated and begins to move the creepers of Her arms).

Text 44 (b)

kr̥ṣṇaḥ: (sphutam vihasya)

karnottamsita-rakta-pankaja-juso bhrngi-pater jhankriya
bhrantenadya drg-añcalena dadhati bhrngavali-vibhramam
trasandolita-dor-latanta-vicalac-cuda jhanat-karini
rādhe vyakulataṁ gatapi bhavati modam mamadhyasyati

sphutam—openly; vihasya—laughing; karna-uttamsita—earring; rakta—red; pankaja—to the lotus flower; jasaḥ—devoted; bhrngi—of the bumble bee; pateḥ—of the leader; jhankriya—buzzing; bhrantena—restlessly moving; adya—now; drk—of the eyes; añcalena—by the corners; dadhati—places; bhrnga—of bees; avali—of a host; vibhramam—the illusion; trasa—with fear; andolita—swinging about; doḥ—of arms; lata—of the creepers; anta—at the ends; vicalat—moving; cuda—bracelet; jhanat-karini—jingling; api—although; bhavati—You; modam—delight; mama—of Me; adhyasyati—establish.

Kṛṣṇa: (Openly laughing)

"Attracts by Your red lotus flower earrings, the best of the bumble-vee hovers around You, followed by Your restless sidelong glances like a swarm of bumble-bees. Jingling Your bracelets, You wave Your creeper like arms to chase him away. O Rādhārāni, (I must say that) Your fear of this bee brings Me great delight".

Text 45 (a)

rādhikā: (sa-trasam celañcalam udañcayanti) katham ajjabi na caladi dhittho.

sa—with; trasam—fear; cela—of the garment; añcalam—the edge; udañcayanti—raises; katham—why?; ajj—now; bi—even; na—does not; caladi—go; dhittho—the arrogant one.

Rādhikā: (With fear She moves the edge of Her sari) Why will this insolent fellow not go away?

Text 45 (b)

kr̥ṣṇaḥ:

madhurakṣi mudhatha sambhramena
kṣipa celañcalam añjasa na bhuyaḥ
pibatu sravanotpaloḍgataṁ te
madhupo 'yaṁ madhu-maṅgalaṁ krsangi

madhura—sweet; akṣi—whose eyes; mudha—in vain; atha—then;
sambhramena—with agitation; kṣipa—toss; cela—of the garment; añcalam—the
edge; añjasa—quickly; na—not; bhuyaḥ—again; pibatu—may drink; sravana—on
the ear; utpala—on the lotus flower; udgatam—manifested; te—of You;
madhupaḥ—bee; ayam—this; madhu—of honey; maṅgalaṁ—the auspiciousness;
krsa—slender; angi—whose limbs.

Kṛṣṇa: O sweet girl, don't uselessly wave Your sari. O slender girl, let the
bumble-bee drink the pleasant honey of the lotus flowers on Your ear.

Note: The word "madhumaṅgala" in the last line is, of course the name of
Lord Kṛṣṇa's friend. Interpreted in that way if the word is interpreted in that way
the verse becomes: "O sweet-eyed girl, don't uselessly wave Your sari. O slender
girl, let the bumble-bee sting Madhumaṅgala when he approaches the lotus flower
in Your ear."

Text 46 (a)

madhumaṅgalaḥ: bho va-assa kisa bamhanam mama mahubena viba-esi. (iti
dandena bhramaram tadayati).

bho—O; va-assa—friend; kisa—why?; bamhanam—a brahmana; mama—me;
mahubena—by a bumble-bee; viba-esi—You cause to be drunk; iti—thus;
dandena—with a stick; bhramaram—the bee; tadayati—hits.

Madhumaṅgala: O friend, why do You make this bee drink me, a brahmana?
(He strikes the bee with his stick).

Text 46 (b)

rādhikā: (sa-slagham) ajja pi-ankaro mamasi samvuttaḥ.

sa—with; slagham—praise; ajja—O noble sir; pi-ankaro—kind; mama—to Me;
asi-samvuttaḥ—you are.

Rādhikā: (Praising) O noble sir, you are very kind to Me.

Text 46 (c)

madhumaṅgalaḥ: kahaṁ mahusu-ano takkala jevva tirohido jaṁ kudo bi na lakkhi-adi.

kahaṁ—how is it?; mahusu-ano—the bee; takkala—at this time; jevva—indeed; tirohido—has disappeared; jaṁ—which; kudo bi—anywhere; na—not; lakkhi-adi—is seen.

Madhumaṅgala: How did that bee disappear? I don't see him anywhere?

Note: If the word "mahusu-ano" is interpreted to mean Lord Kṛṣṇa, the killer of the Madhu demon, the meaning of this statement becomes: "How did Kṛṣṇa disappear? I don't see Him anywhere".

Text 46 (d)

rādhikā: (sa-vyamoham) haddhi haddhi. kahiṁ gado mahumahano. (iti sanskr̥tena)

samajani davad vitraṣṭanam kim arta-ravo giram
mayi kim abhavad vaigunyaṁ va nirakusaṁ ikṣitam
vyaraci nibhrtam, kiṁ va hutih kayacid abhistaya
yad iha sahasa mam atyakṣid vane vanajekṣanaḥ

(kṛṣṇaḥ samjñāya sarvaṁ nivarya smitam karoti).

sa—with; vyamoham—bewilderment; haddhi—alas!; haddhi—alas!; kahiṁ—where?; gado—has gone; mahumahano—Kṛṣṇa, the killer of the Madhu demon; iti—thus; sanskr̥tena—in Sanskrit; yatha—just as; va—or; vidagdha-madhava—in Vidagdha-madhava; samajani—manifested; davad—from the forest-fire; vitraṣṭanam—frightened; kim—why?; arta—of pain; ravaḥ—calls; giram—of words; mayi—in Me; kim—whether?; abhavad—was; vaigunyaṁ—a fault; va—or; nirakusaṁ—free; ikṣitam—is observed; vyaraci—created; nibhrtam—unseen; kiṁ—whether?; va—or; hutih—calling; kayacid—someone; abhistaya—desired; yat—because; iha—here; sahasa—at once; mam—Me; atyakṣit—abandoned; vane—in the forest; vanaja-ikṣanaḥ—lotus-eyed Kṛṣṇa; kṛṣṇaḥ—Kṛṣṇa; samjñāya—with a signal; sarvaṁ—everyone; nivarya—wards off; smitam—a smile; karoti—does.

Rādhikā: (Bewildered) Alas! Alas! Where has Kṛṣṇa gone? (In Sanskrit)
"Where is Lord Kṛṣṇa, who responded to the pained cries of the gopas frightened of the forest-fire? Have I offended or avoided Him? Is it because some

desired gopi called Him to a secluded place that lotus-eyed Kṛṣṇa has so quickly abandoned Me in this forest?"

(With a gesture Kṛṣṇa wards off everyone. He smiles)

Text 47

rādhikā: hanta (sanskṛtena)

vasantibhir ayam na me kaca-bharaḥ kamsarinottamsitas
tasyora-sthala-cumbi-campaka-mayair nagumphi malyam maya
mallibhis ca nirargalam parihasan nayam balat taditaḥ
prarambhe 'dya vanotsavasya viraha-cchadmad ayaḥ prodagat

hanta—indeed; sanskṛtena—in Sanskrit; vasantibhiḥ—with vasanti flowers; ayam—this; na—not; me—My; kaca-bhara—hair; kamsa-arina—by Kṛṣṇa, the enemy of Kamsa; uttamsitaḥ—crowned; tasya—of Him; ura-sthala—the chest; cumbi-kissed; campaka-mayair—with campaka flowers; na—not; agumphi—strung; malyam—a garland; maya—by Me; mallibhiḥ—with malli flowers; ca—also; nirargalam—without restraint; parihasan—joking; balat—forcibly; taditaḥ—struck; prarambhe—in the beginning; adya—now; vana-utsavasya—of the a forest fire; vraha viraha—of separation; chadmat—on the pretext; ayaḥ prodagat—is manifested.

Rādhikā: Ah! (In Sanskrit) Now Kṛṣṇa will not decorate My hair with vasanti flowers. Now the garland of campaka flowers I have strung will not kiss His chest. Now I will not be able to jokingly strike Him with a cluster of malli flowers. Appearing in the disguise of separation from Kṛṣṇa, a great forest-fire is now burning around Me.

Text 48 (a)

vṛnde: (apavarya) kamam andhakarini prema-bandha-kandali ya khalu
vispastam api nanusandhapayati.

apavarya—aside; kamam—greatly; andhakarini—blinded; prema—of love; bandha—of the bondage; kandali—the abundance; ya—which; khalu—indeed; vispastam—clearly; api—even; na—not; anusandhapayati—allows to see.

Vṛndā: (Aside) The bonds of love have blinded Her and now She can no longer see.

Text 48 (b)

rādhikā: sahi vunde rakkhehi mam. (iti trasam natayanti).

sappa sappa-i bHINGA-panti-misado kali rasalankure
rattaso-a-sire vireha-i tadha puppha-cchalado sihi
singe kesu-a-sahino a kali-a-dambhena sambhedini
mam bhettum kusuma-uhassa vala-i kkuraddha-canda-ali

(iti vaivasyam natayati).

sahi—O friend; vunde—Vṛndā; rakkhehi—please protect; mam—Me; iti—thus; trasam—fear; natayanti—representing dramatically; sappa—a snake; sappa-i—slithers; bHINGA—of bees; panti—of a line; misado—on the pretext; kali—black; rasala—of a mango tree; ankure—on the blossoming branch; ratta—red; aso-a—of the asoka tree; sire—on the top; vireha-i—is manifested; tadha—in that way; puppha—of flowers; chalado—on the pretext; sihi—fire; singe—on the top; kesu-a—of the kimsuka; sahino—tree; a—and; kali-a—of new buds; dambhena—on the pretext; sambhedini—the destroyer; mam—Me; bhettum—to cut into pieces; kusuma-uhassa—of cupid, who shoots arrows of flowers; vala-i—is; kkura—cruel; addha-canda-ali—crescent-moon shaped arrows; iti—thus; vaivasyam—being overwhelmed; natayati—represents dramatically.

Rādhikā: Friend Vṛndā, protect Me! (Frightened) Disguised as an swarm of bees, a black serpent slithers on the blossoming branch of that mango tree. Disguised as red flowers, flames shoot from the branches of that asoka tree. Disguised as new buds on that kimsuka tree, the cruel half-moon arrows of the archer cupid are aimed at Me to cut Me to pieces. (She becomes overwhelmed).

Note: The word "candravali" in this verse is, of course, also the name of the gopi who is Rādhā's chief rival. "Candravali" also means "a host (avali) of moons (candra)."

Text 49

kṛṣṇaḥ: (sambhramad abhyupetya panim grhnann uccaiḥ) sukumari kim
akande katarasi. yataḥ

tvan-mukha-laksmi-glapita
candravalir iha bibheti purnapi
pranayad ye tava kartum
kim ardha-candravali kṣamate

sambhramat—quickly; abhyupetya—approaching; panim—the hand; grhnan—taking; uccaiḥ—in a loud voice; sukumari—O beautiful, delicate girl; kim—why?; akande—without a reason; katara—distressed; asi—You are; yataḥ—because;

tvat—of You; mukha—of the face; laksmi—by the beauty; glapita—wilted; candravaliḥ—Candravali; iha—here; bibheti—fears; purna—full; api—even though; pranaya—to do; kim—what?; ardha—half; candravaliḥ—of Candravali; kṣamate—is able.

Kṛṣṇa: (Quickly approaches Her, takes Her hand, and loudly proclaims) O beautiful, delicate girl, why are You distressed for no reason? Even a whole Candravali wilts with fear at the sight of Your beautiful face. O girl blinded with love, what then can half a Candravali do to You?

Note: In His reply Kṛṣṇa, of course interprets the word "candravali" in a way different from Rādhā's original intention. If the word "candravali" is interpreted to mean "a host of moons", Kṛṣṇa's reply would then read:

"O beautiful, delicate girl, why are You distressed for no reason. Even a host of full moons wilts with fear at the sight of Your beautiful face. O girl blinded with love, what then can a host of half moons do to You?"

Text 50 (a)

rādhikā: (sa-dhairyaṁ lajjaṁ natayanti svagtaṁ) kadhaṁ acchi-laggam cce-a haridaṁ mananti khinnamhi.

Rādhikā: (Regaining composure, She becomes embarrassed and says to Herself) Oh! I thought Kṛṣṇa was taken away from My eyes. For that reason I was distressed.

Text 50 (b)

kṛṣṇaḥ: priye pasya pasya

parinata-vara-bija-spardhi-dantoru-bhasaḥ
kusumam upahasantyās tanvi danta-cchadena
phala-vijayi-kucayas tvad-bhayad dadimiyam
mrdula-pavana-dola-dambhataḥ kampate 'dya

priye—O beloved; pasya—look!; pasya—look!; parinata—ripe; vara—excellent; bija—seeds; spardhi—rivalling; danta—of the teeth; uru—great; bhasaḥ—luster; kusumam—the flower; upahasantyāḥ—laughing; tanvi—O slender girl; danta-chadena—with the lips; phala—the fruits; vijayi—defeating; kucayaḥ—whose breasts; tvat—of You; bhayat—because of fear; dadimi—pomegranate tree; iyam—this; mrdula—gentle; pavana—in the breeze; dola—swaying; dambhataḥ—on the pretext; kampate—trembles; adya—now.

Kṛṣṇa: Beloved, look! Look! Its ripe seeds, rivalled by the splendor of Your teeth, its flowers mocked by Your lips, and its fruit defeated by Your breasts, this pomegranate tree, on the pretext of swaying in the gentle breeze, now trembles in fear of You.

Text 51 (a)

vṛndā: sakhi nirvarṇaya tava karnikocita-korakaṁ karnikaram amum.

sakhi—O friend; nirvarṇaya—look!; tava—of You; karnika—for the earrings; ucita—suitable; korakam—bud; karnikaram—karnikara; amum—this.

Vṛndā: Friend, look! This karnikara bud would be perfect for Your earring.

Text 51 (b)

rādhikā: na-a-kanni-ara-kusume bhasalo rasa-loha-niccalo bhedi.

na-a—fresh; kanni-ara—karnikara; kusume—on the flower; bhasalo—bumble-bee; rasa—nectar; loha—greedy; niccalo—motionless; bhedi—is.

Rādhikā: Greedy after honey, a bumble bee stands motionless on this fresh karnikara flower.

Text 51 (c)

kṛṣṇaḥ: kañcana-mañca-nivisto rasa-rajo 'yaṁ saririva.

kañcana—on a golden; mañca—throne; nivistaḥ—entered; rasa—of nectar; rajaḥ—the king; ayam—he; sariri—personified; iva—like.

Kṛṣṇa: He looks like the personified king of the nectar seated on a golden throne.

Text 52

rādhikā: pekkha pekkha, (sanskṛtena)

uddhura-maranda-matta
ruddhe sarena gandha-visarena
iha sundara-malli-gane
rolamba hanta guñjanti

pekkha—look!; pekkha—look!; uddhura—abundant; maranda—by the honey; mattaḥ—maddened; ruddhe—filled; sarena—with excellent; gandha—of a sweet fragrance; visarena—with the expansion; iha—here; sundara—beautiful; malli—of jasmine flowers; gane—in the multitude; rolambaḥ—the bees; hanta—indeed; guñjanti—buzz.

Rādhikā: Look! Look! (In Sanskrit) Intoxicated by the sweet honey, many bees among the very fragrant and beautiful jasmine flowers.

Text 53 (a)

kṛṣṇaḥ: uddhara-maranda-ity-adi pathati.

uddhara-maranda-iti-adi—the verse beginning with the words "uddhara-maranda"; pathati—recites.

(Kṛṣṇa recites the previous verse).

Text 53 (b)

vṛndā: pitati-suksma-sikhara campaka-kalikeyam abhati.

pita—yellow; ati—very; suksma—fine; sikhara—point; campaka—campaka; kalika—bud; iyam—this; abhati—is manifested.

Vṛndā: This delicate yellow campaka bud is very beautiful.

Text 53 (c)

kṛṣṇaḥ: manavati-hrn-mathini haimi kamasya saktir iva

manavati—of proud girls; hrt—the hearts; mathini—churning; haimi—golden; kamasya—of cupid; saktiḥ—the power; iva—like.

Kṛṣṇa: This campaka bud is like cupid's golden sakti (Potency) which agitates the hearts of proud girls.

Text 54 (a)

madhumāṅgaḥ: bho va-assa esa kamassa satti na ho-i. pekkha jadila-khitta sa hari-ala-gori la-udi-a.

bho—O; va-assa—friend; esa—this; kamassa—of cupid; satti—potency; na—not; ho-i—is; pekkha—look; jadila—by Jatila; khitta—dropped; sa—this; hari-ala-gori—yellow; la-udi-a—cane.

Madhumāṅga: O friend, this is not cupid's sakti. Look! Here is the yellow cane Jatila has left behind.

Text 54 (b)

(praviśya)

jatila: are jamha bamhana ettha lagudi ma-e visumarida.

praviśya—entering; are—O; jamha—crooked; bamhana—brahmana; ettha—here; lagudi—cane; ma-e—by me; visumarida—was forgotten.

(Jatila enters).

Jatila: O crooked brahmana, I have forgotten my cane in this place.

Text 54 (c)

rādhikā: (apavarya. sa-bhayam) sahi parittahi parittahi. esa kala-rattiva daruna vuddhi maṁ ditthavadi. (iti lalitā-vṛndābhyam niṣkrāntā).

apavarya—aside; sa—with; bhayam—fear; sahi—O friend; parittahi—protect; praittahi—please protect; esa—this; kala-ratti—the time of cosmic destruction; iva—like; daruna—fierce; vuddhi—old lady; maṁ—Me; ditthavadi—sees; iti—thus; lalitā—with Lalitā; vṛndābhyam—and Vṛndā; niṣkrāntā—She exits.

Rādhikā: (Aside, frightened) Friend, protect Me! Protect Me! This fierce old lady looks at Me as if she were the dark night in which the universe will be

destroyed. (Accompanied by Lalitā and Vṛndā, She exits).

Text 54 (d)

kṛṣṇaḥ: (apavarya)

mama saṅgamamṛta-rasaṁ
na jighrkṣati na ca jihasati prakatam
jatila-vyagri-cakita
trsita rādhā-kurangiyam

apavarya—aside; mama—My; saṅgama—association; amṛta—rasam—nectar;
na—not; jighrkṣati—desires to drink; na—not; ca—and; jihasati—desires to
abandon; prakatam—clearly; jatila—of Jatila; vyagri—by the tigress; cakita—
frightened; trsita—thirsty; rādhā—of Rādhā; kurangi—doe; iyam—the.

Kṛṣṇa: (Aside) Thirsting to drink the nectar of My company, and not at all
willing to leave, the doe of Rādhā has now been frightened away by the tigress
Jatila.

Text 55 (a)

madhumaṅgalaḥ: bho sarama-langula-kutile gheppa appano juttim.

bho—O; sarama—dog's; langula—tail; kutile—crooked; gheppa—take;
appano—your; juttim—cane.

Madhumaṅgala: O crooked dog's tail, take your cane.

Text 55 (b)

jatila: (yastim adaya) are su-ala, kisa tumam bahudi-avesena sada vidambesi.

yastim—the stick; adaya—taking; are—O; su-ala—Subala; kisa—why?;
tumam—you; bahudi—of a girl; avesena—in the disguise; sada—always;
vidambesi—mock.

Jatila: (Taking the cane) O Subala, why do you repeatedly make fun of me by
dressing up like a girl in this way?

Text 55 (c)

kṛṣṇaḥ: (svagatam) distya subalataya jñātam abhut. (prakasam. sa-narma-smitam) jatile gurubhyaḥ sapamano 'smi. rādhikāiva sadhayati. na khalv asau subalaḥ.

svagatam—aside; distya—by good fortune; subalataya—as Subala; jñātam—understood; abhut—has been; prakasam—openly; sa—with; narma—playfulness; smitam—a smile; jatile—O Jatila; gurubhyaḥ—to My superiors; sapamanaḥ—vowing; asmi—I am; rādhikā—Rādhikā; eva—certainly; sadhayati—goes; na—not; khalu—indeed; asau—this; subalaḥ—is Subala.

Kṛṣṇa: (Aside) Fortunately she thinks Rādhā is Subala in disguise. (Openly, with a playful smile). I swear by all My superiors: It is Rādhikā who walks there. That is not Subala.

Text 55 (d)

jatila: re dhutta-vi-akkhana haṁ savvaṁ parikkhiduṁ khamamhi. ta alaṁ ettha thaggattanena. (iti niṣkrāntā).

re—O; dhutta-vi-akkhana—fool; haṁ—I; savvaṁ—everything; parikkhiduṁ—to see; khamamhi—am able; ta—therefore; alaṁ—what is the use?; ettha—here; thaggattanena—of pacifying; iti—thus; niṣkrānta—exits.

Jatila: O fool, I can see everything. What is the use of trying to convince me? (She exits).

Text 55 (e)

kṛṣṇaḥ: sakhe samagaccha. gokulam eva praviśamaḥ. (iti niṣkrāntau) (iti niṣkrāntaḥ sarve).

sakhe—O friend; samagaccha—come; gokulam—Gokula; eva—certainly; praviśamaḥ—let us enter; iti—thus; niṣkrāntau—they both exit; iti—thus; niṣkrāntaḥ—exit; sarve—everyone.

Kṛṣṇa: Friend, come. Let us go to Gokula.
(They both exit).
(Everyone exits).

Act Six
Ṣarad-vihāra
Autumn Pastimes

Text 1 (a)

(tataḥ praviśati jaṭilā).

jaṭilā: sudam ma-e- ajja pi-a-padena kid uttari-a vahu ghare cittha-i. ta gadu-a jahattham niddhari-assam. (parikramya paśyanti). kadham esa visaha ghummi-a ghummi-a alinde pada-i. ta sadda-issam. (ity upasṛtya) visahe jado ekka-paharo tahabi ghummasi.

tataḥ—then; praviśati—enters; jaṭilā—Jaṭilā; gudam—heard; ma-e—by me; ajja—today; pi-a—yellow; padena—with the cloth; kid uttari-a—wearing the upper garment; vahu—my daughter-in-law Rādhā; ghare—in the house; cittha-i—is; ta—therefore; gadu-a—having gone; jahattham—the truth; niddhari-assam—I shall determine; parikramya—walking; paśyanti—looking; kadham—why?; esa—she; visaha—Viśākhā; ghummi-a—wandering; ghummi-a—and wandering; alinde—on the porch; pada-i—falls; ta—therefore; sadda-issam—I shall make her explain; iti—thus; upasṛtya—approaching; visahe—O Viśākhā; jado—manifested; ekka—the first; praharo—hour; tahabi—nevertheless; gummasi—You wander about.

(Jaṭilā enters).

Jaṭilā: I have heard that today my daughter-in-law Rādhā is wearing a yellow upper garment. I shall go and see if it is true. (She walks and looks) Why does Viśākhā wander and wander? Why has she fainted on the porch? I shall ask her to tell me. (Approaching) O Viśākhā. it is only the first hour of the morning, and still You aimlessly wander like this.

Text 1 (b)

(praviśya)

viśākhā: (svagatam) sampadam rasa-mahusava-gabbhasu savvarisu kudo nidda-gandhobi amhanam. ta juttam jevva ghummanam. (iti hathad dṛṣau vikasya. prakāśam). ajje ajja bha-avadi-e nidesena de-ada-adane amhe dinna-ja-aramha.

praviśya—entering; svagatam—aside; sampadam—now; rasa—of the rasa

dance; mahusava—the festival; gabbhasu—in; savvarisu—in the nights; kudo—where?; nidda—of sleep; gandho—the scent; amhanam—of us; ta—therefore; juttam—appropriate; jevva—certainly; dṛśau—eyes; vīkṣasya—opening wide; prakāśam—openly; ajje—O noble lady; ajja—today; bha-avadi-e—of the noble Purnamasi; nidesena—by the order; de-ada-adane—in the temple; amhe—we; dinnaja-aramha—have stayed awake all night.

(Viśākhā enters).

Viśākhā: (Aside) We have spend the entire night in the great festival of the rasa dance. Where have we been able to find the slightest fragrance of sleep? It is quite appropriate that we stagger about like this. (She forced her eyes open and says openly) O noble lady, by the order of the noble Purnamasi we have stayed awake all night in vigil at the temple.

Text 1 (c)

jaṭilā: (svagatam) aho jevva padose vahu-e sejja suna asi. (prakāśam) visahe a-arehi vahu-am.

svagatam—aside; aho—ah! jevva—certainly; padose—at night; vahu-e—of my daughter-in-law; sejja—the bed; suna—empty; asi—was; prakāśam—opening; visahe—O Viśākhā; a-arehi—please call; vahu-am—my daughter-in-law.

Jaṭilā: (Aside) Aha! That's why my daughter-in-law's bed was empty last night. (Openly) Viśākhā, please call my daughter-in-law.

Text 1 (d)

viśākhā: hala rahe ido ido.

hala—O; rahe—Rādhā; ido—here; ido—here.

Viśākhā: O Rādhā, come here! Come here!

Text 1 (e)

(praviśya)

rādhā: (caksusu vimrjya. sa-jrmbham) visahe badham nidda-ulamhi. (iti dṛṣṭim darodghatya sa-saṅkam svagatam) kadham idha jjevva ajja.

caksusi—eyes; vimrjya—wiping; sa—with; jrmham—a yawn; visahe—O Viśākhā; badham—certainly; nidda—by sleep; a-ulamhi—I am agitated; iti—thus; dṛṣṭim—eyes; dara—a little; udghatya—opening; sa—with; saṅkam—fear; svagatam—aside; kadham—who is it?; idaḥ—here; jjevva—certainly; ajja—the noble lady.

(Rādhā enters).

Rādhā: (wiping Her eyes and yawning) O Viśākhā, I am very sleepy. (Opening Her eyes a little, She becomes frightened, and says to Herself) Why has noble Jaṭilā come here?

Text 1 (f)

jaṭilā: (rādhām nirvarṇya. svagatam) haddhi haddhi. saccam jjevva edam pi-ambaram.

rādhām—at Rādhā; nirvarṇya—looking; svagatam—aside; haddhi—alas!; haddhi—alas!; saccam—in truth; jjevva—indeed; edam—this; pi-a—yellow; ambaram—garment.

Jaṭilā: (Gazing at Rādhā, Jaṭilā says to herself) Alas! Alas! It is true! It is a yellow garment!

Text 1 (g)

rādhikā: (janantikam) hala sudam ma-e sarangi-muhado jam nisidhe buddhi-a-e tassim vilasa-puline gadam asi. ta nunam mhe tattha ditthamhi.

jana-antikam—aside to Viśākhā; hala—Oh!; sudam—heard; ma-e—by Me; sarangi—of Sarangi; muhado—from the mouth; jam—that; nisidhe—in the middle of the night; buddhi-a-e—by an elderly lady; tassim—in this; vilasa—of pastimes; puline—shore; gadam—gone; asi—had; ta—therefore; nunam—is it not so?; mhe—we; tattha—there; ditthamhi—were seen.

Rādhikā: (Aside to Viśākhā) From the mouth of Sarangi I heard that the old lady went, in the middle of the night, to the river's shore where we were enjoying pastimes. Is it not true that she must have seen us there?

Text 1 (h)

viśākhā: na hu na hu. jam kadhidaṁ vunda-e- tumam dhettuna tirohide kanhe
tatha amhesu dosu sahisu sa-saṅkaṁ tuha uddesassa gadasu esa buddhi uvatthida.

na—not; hu—indeed; na—not; hu—indeed; jam—because; kadhidaṁ—
spoken; vunda-e—by Vṛndā; tumam—You; dhettuna—taking; tirohide—disappear
from that place. On Your order, we two friends met the old lady when she came.

add translation

Text 1 (i)

rādhikā: tado kisa i-aṁ koha-bha-aṅkari-e maṁ pekkhanti citthadi.

tado—then; kisa—why?; i-am—she; koha—with anger; bha-aṅkari-e—fearful;
maṁ—at Me; pekkhanti—staring; citthadi—stands.

Rādhikā: Then why does she look at Me with this frightening stare?

Text 1 (j)

jaṭilā: (sersyam) miccha-jappini visahe kiṁ nama andhasi tumam.

sa—with; irsyam—anger; miccha—of lies; jappini—O speaker; visahe—O
Viśākhā; kiṁ—whether; nama—indeed; andha—blind; asi—have become;
tumam—you.

Jaṭilā: (Angry) Lier Viśākhā, have you become blind?

Text 1 (k)

viśākhā: (rādhāṁ vilokya. sa-khedam, janantikam) a-i vilasa-vimhale kiṁ
kkhu idam.

rādhāṁ—at Rādhā; vilokya—glances; sa—with; khedam—unhappiness; jana-
antikam—aside to Rādhā; a-i—O; vilasa—by transcendental pastimes; vimhale—
agitated; kiṁ—whether?; kkhu—indeed; idam—this.

Viśākhā: (Glances at Rādhā. Despondent, she speaks an aside to Rādhā) O girl agitated to enjoy transcendental pastimes, is it this?

Note: the "this" is Rādhā's yellow upper garment.

Text 1 (l)

rādhikā: (svam vakso nirīkṣya sa-sambhramam) hala tumam jevva saranam.

svam—own; vakṣaḥ—chest; nirīkṣya—glancing; sa—with; sambhramam—agitation; hala—O; tumam—you; jevva—certainly; saranam—shelter.

Rādhikā: (Glances at Her own chest) Oh! You are My only shelter now.

Text 1 (m)

viśākhā: (jaṭilām avekṣya. sanskṛtena)

muda kṣipatīḥ parvottarala-hrdayabhir yuvatibhiḥ
payah-puraiḥ piti-kṛtam ati-haridra-drava-mayaiḥ
dukulam dor-mulopari paridadhanam priya-sakhim
katham rādhām arye kutilita-drk-antam kalayasi

jaṭilām—at Jaṭilā; avekṣya—glancing; sanskṛtena—in Sanskrit; muda—with happiness; kṣiptaiḥ—thrown; parva—by the jubilant festival; uttarala—agitated; hrdayabhiḥ—whose hearts; yuvatibhiḥ—by the young girls; payaḥ—of water; puraiḥ—with floods; piti—yellow; kṛtam—made; ati-haridra-drava-mayaiḥ—mixed with yellow dyes; dukulam—garment; dor-mula-upari—on the shoulders; paridadhanam—placing; priya—dear; sakhim—friend; katham—why?; rādhām—at Rādhā; arye—O noble lady; kutilita—crooked; drk—of the eyes; antam—from the corner; kalayasi—you stare.

Viśākhā: (Glancing at Jaṭilā, she says in Sanskrit) With jubilant hearts the young gopis playfully threw water-mixed-with-yellow-dye on each other. This colored water has made the given a yellow color to the cloth over Rādhā's shoulder. O noble lady, why do you stare at my dear friend Rādhā from the corners of these crooked eyes?

Text 1 (n)

jaṭilā: (sa-visrambham) visahe tu-e jjevva cancala-e mama putta-gharam
vinasidam jam jovvanandhanam go-inam majjhe vahudi-a nijja-i.

sa—with; visrambham—faith; visahe—O Viśākhā; tu-e—by you; jjevva—
certainly; cancala-e—reckless; mama—my; putta—of the son; ghanam—the home;
vinasidam—destroyed; jam—because; jovvana—by youthfulness; andhanam—
blinded; go-inam—of gopis; majjhe—in the midst; vahudi-a—my daughter-in-law;
nijja-i—was brought.

Jaṭilā: (Believing the story) Viśākhā, because you are so restless you brought
my daughter-in-law among these gopis into blinded by their youthfulness. In this
way you almost destroyed my son's home.

Text 1 (o)

viśākhā: ajje kim ti mam uvalahesi. nam uvasannam diva-mali-a-pabba-
lacchim uvalahedi ja-e savvam a-bala-vuddham go-ulam jjevva ummadidam.

ajje—O noble lady; kim—why?; ti—thus; mam—me; uvalahesi—do you
rebuke; mam—this; uvasanam—obtained; diva-mali-a—Diwali; pabba—festival;
lacchim—the glory; uvalahehi—you may criticize; ja-e—by which; savvam—all;
a—from; bala—children; vuddham—to elders; go-ulam—Gokula; jjevva—
certainly; ummadidam—is maddened.

Viśākhā: O noble lady, why do you criticize me? You may just as soon criticize
the glory of the Diwali festival, which is coming soon, and which maddens all of
Gokula from the small children to the elderly.

Text 1 (p)

jaṭilā: vatse saccam kahesi. ajja rattimi diththam ma-e savva-o go-ula-kisori-o
tattha puline ummatti-bhavi-a kim pi kim citthandi.

vatse—O child; saccam—the truth; kahesi—you speak; ajja—now; rattini—at
night; diththam—was seen; ma-e—by me; savva-o—all; go-ula—of Gokula;
kisori—the young girls; tatttha—there; puline—on the river bank; ummatti—
maddened; kim pi—something; kim pi—something; citthandi—do.

Jaṭilā: Child, you speak the truth. Last night I saw all the young girls of
Gokula madly doing something like that on the river bank.

Text 1 (q)

(viśākhā sa-dr̥g-bhaṅgam rādhikām iḁṣate).

viśākhā—Viśākhā; sa—with; dr̥k—of the eye; bhaṅgam—a crooked gesture; rādhikām—at Rādhikā; iḁṣate—looks.

(With a crooked eye Viśākhā glances at Rādhikā).

Text 1 (r)

jaṭilā: (sa-dainyam) a-i visahe pasida pasida. esa anguli-siharam muhe nikkhivi-a abbatthemī. ta ma-i ekkam anuggaham karehi.

sa—with; dainyam—humbleness; a-i—O; visahe—Viśākhā; pasida—be merciful; pasida—be merciful; esa—this; anguli—of the finger; siharam—the tip; muhe—in the mouth; nikkhivi-a—placing; abbatthemī—I beg; ta—therefore; ma-i—to me; ekkam—one thing; anuggaham—mercy; karehi—please do.

Jaṭilā: (Humbly) O Viśākhā, be merciful to me. Be merciful. I place the tip of my finger in my mouth and I beg you. Please be merciful to me.

Text 1 (s)

viśākhā: (saprasrayam) ajje kim ti evvaṁ bhanasi. nikamam anavehi.

sa—with; prasrayam—humbleness; ajje—O noble lady; kim—why?; ti—thus; evvaṁ—in this way; bhanasi—do you speak; nikamam—as you wish; anavehi—you may order me.

Viśākhā: (Humbly) O noble lady, why do you speak in this way? I am your servant. You may order me as you wish.

Text 1 (t)

jaṭilā: vacche tumam visuddhasi. ta kanha-hatthado rakkhehi vahudī-am.

vacche—O child; tumam—you; visuddha—pure; asi—are; ta—therefore;

kanha—of Kṛṣṇa; hatthado—from the hand; rakkhehi—please protect; vahudi-am—my daughter-in-law.

Jaṭilā: Child, you are very pure at heart. For this reason I ask you: Please protect my daughter-in-law from the hand of this Kṛṣṇa.

Text 1 (u)

viśākhā: ajje niccinta hohi lalida kkhu ettha dakkha vi-akkhana a.

ajje—O noble lady; niccinta—free from anxiety; hohi—please become; jam—because; lalida—Lalitā; kkhu—indeed; ettha—in this matter; dakkha—expert; vi-akkhana—intelligent; a—and.

Viśākhā: O noble lady, please be free from all worries. Lalitā is very intelligent and expert in these affairs.

Text 1 (v)

jaṭilā: kahim gada lalida.

kahim—where?; gada—gone; lalida—is Lalitā.

Jaṭilā: Where is Lalitā now?

Text 1 (w)

viśākhā: pekkha. pa-uma-e samam ido jevva esa a-acchadi.

pekkha—look!; pa-uma-e—Padmā; samam—with; ido—from there; jevva—certainly; esa—she; a-acchadi—comes.

Viśākhā: Look! Accompanied by Padmā, she has now come here.

Text 1 (x)

(praviśya padmaya saha).

praviśya—entering; padmaya—Padmā; saha—with.

(Accompanied by Padmā, Lalitā enters).

Text 1 (y)

lalitā: sahi pa-ume kudo a-acchasi.

sahi—O friend; pa-ume—Padmā; kudo—from whence?; a-acchasi—have you come.

Lalitā: Friend Padmā, from where have you come?

Text 1 (z)

padma: hala kanhassa sa-asado.

hala—Oh!; kanhassa—of Kṛṣṇa; sa-asado—from the presence.

Padmā: I have come from Kṛṣṇa.

Text 1 (aa)

lalitā: kahim kanho.

kahim—where?; kanho—is Kṛṣṇa.

Lalitā: Where is Kṛṣṇa now?

Text 1 (bb)

padma: malati-vati-a-perante.

malati—of malati flowers; vati-a—of the garden; perante—on the boundary.

Padmā: He is at the boundary of the garden of malati flowers.

Text 1 (cc)

lalitā: kim kunadi.

kim—what?; kunadi—is He doing.

Lalitā: What is He doing?

Text 1 (dd)

padma: mahumaṅgala-dudi-o viharadi.

mahumaṅgala—with Madhumaṅgala; dudi-o—as a second; viharadi—enjoys pastimes.

Padmā: He is performing pastimes with Madhumaṅgala.

Text 1 (ee)

lalitā: (sa-parihasa-smitam) hala kim nama sampuridahitthasi).

sa—with; parihasa—a joking; smitam—smile; hala—ah!; kim—whether?; nama—indeed; sampurida—fulfilled; ahittha—desires; asi—you are.

Lalitā: (With a jokin smile) Ah! Has He fulfilled all your desires then?

Text 1 (ff)

padma: (vihasya) ma annadha sambhavehi. ma-e maladi-seharo ekko ganthi-a tassa uvahari-kido. (smrtim abhiniya) hala kadhidaṃ me kanhena pa-ume tumam jadha santadaṃ malaṃ samappesi evvaṃ lalida vi me vicitta-da-u-lacchim. ta esa leha-patti-a tu-e tissa hatthe de-a tti. (iti patrikam arpayati).

vihasya—laughing; ma—don't; annadha—otherwise; sambhavehi—think; ma-e—by me; maladi—of malati flowers; seharo—a crown; ekko—one; ganthi-a—stringing; tassa—of Him; uvahari-kido—offered; smrtim—remembering;

abhiniya—representing dramatically; hala—indeed; kadhidaṁ—said; me—to me; kanhena—by Kṛṣṇa; pa-ume—O Padmā; tumam—you; jadha—as; santadam—always; malam—garlands; samappesi—offer; evvaṁ—in the same way; lalida—Lalitā; vi—indeed; me—to Me; vicitta—wonderfully colorful; da-u—of mineral pigments; lacchim—the splendor; ta—therefore; esa—this; me—from Me; leha-patti-a—letter; tu-e—by you; tissa—of her; hatthe—in the hand; de-a—should be given; tti—thus; patrikaṁ—the letter; arpayati—gives.

Padmā: (laughing) Don't think otherwise. I made a crown of flowers and gave it to Kṛṣṇa. (Remembering) Kṛṣṇa said to me, "Padmā, you always give Me flower-garlands. In the same way Lalitā always gives Me wonderfully colorful mineral pigments. Please place this letter in her hand". (She gives her the letter).

Text 1 (gg)

lalitā: (grhitvā svagatam) kada vi kanhassa ma-e da-u-ra-o na samappidotthi.
ta ettha avarena kenavi rahassena hodavvam.

grhitvā—taking; svagatam—aside; kada vi—ever; kanhassa—of Kṛṣṇa; ma-e—by me; da-u—of minerals; ra-o—colors; na—not; samappidotthi—was given; ta—therefore; ettha—here; avarena—with some other; kenavi—with some; rahassena—secret meaning; hodavvam—must be.

Lalitā: (Taking the letter, she says to herself) I have never given mineral pigments to Kṛṣṇa. There must be some other, some secret meaning in these words.

Text 1 (hh)

(iti prakāśaṁ patrikaṁ vacayati)

tvaya mukta-giriḥ panau
mamatuccha-pada-sthitiḥ
nidhiyatam adhirakṣi
ragi-dhatu-paricchadaḥ

iti—thus; prakāśaṁ—out loud; patrikaṁ—the letter; vacayati—reads; tvaya—by you; mukta—taken from; giriḥ—the mountain; panau—in the hand; mama—of Me; atuccha-sthitiḥ—abundant; nidhiyatam—should be placed; adhira—restless; akṣi—whose eyes; ragi—pigments; dhatu—mineral; paricchadaḥ—covering.

(She reads the letter aloud). "O restless eyed girl, please place in My hand a

large quantity of mineral pigment from the mountain"

Text 2 (a)

(iti kṣaṇam vimrsya svagatam) rādhā mama panau nidhiyatam. evva sankedena imina anattam. (prakāśam) sahi tatha karissam ta aggado rahi-am apucchi-a sahehi.

iti—thus; kṣaṇam—for a moment; vimrsya—reflection; svagatam—aside; rādhā—Rādhā; mama—My; panau—in the hand; nidhiyatam—should be placed; evvam—in this way; sankedena—by a meeting; imina—by this; anattam—is ordered; prakāśam—openly; sahi—O friend; tatha—in that way; karissam—I shall act; ta—therefore; aggado—in the presence; rahi-am—Rādhikā; apucchi-a—enquiring; sahehi—please satisfy.

(Reflecting for a moment, she says to herself) These words actually mean "Please place Rādhā in My hand". This is a request for a meeting with Rādhā. (Openly) O friend, I shall certainly do that. Now you please go to Rādhikā, ask about Her welfare, and try to please Her.

Text 3 (b)

padma: (rādhikām upetya sa-narma-smitam) hala rahe ditthi-a nivvivadam jadam. jadha go-ulinda-nandanena amhanam amsu-a-im avaharida-im tadha amhehim pi tassa idam pidamsu-am.

rādhikām—Rādhikā; upetya—approaching; sa—with; narma—a playful; smitam—smile; hala—O; rahe—Rādhā; ditthi-a—by good fortune; nivvivadam—undisputed; jadam—manifested; jadha—as; go-ula—of Gokula; inda—of the king; nandanena—by the son; amhanam—of us; amsu-a-im—garments; avaharida-im—stolen; tadha—then; amhehim—by us; pi—even; tassa—of Him; idam—this; pida—yellow; amsu-am—garment.

Padmā: (Approaches Rādhā, and says with a playful smile) O Rādhā, by good fortune there is no rivalry or dispute between us. Formerly the Kṛṣṇa, the prince of Gokula, stole our garments, but now You Yourself have stolen His own yellow garment.

Text 3 (c)

lalitā: (smitvā) a-i nillajji kuṅkuma-paṅka-pinjaridam pi-a-sahi-e uttari-am

pekkhi-a kim ti anattam asaṅkasi.

smitvā—smiling; a-i—O; nillajji—shameless girl; kuṅkuma—kuṅkuma;
pañka—mixed with water; panjaridam—made yellow; pi-a—dear; sahi-e—of the
friend; uttari-am—the upper garment; pekkhi-a—seeing; kim—why?; ti—thus;
anattam—something improper; asaṅkasi—you suspect.

Lalitā: (Smiling) O shameless girl, my friend's upper cloth is dyed yellow with
kuṅkuma. When you see it, why do you suspect my friend of doing something
improper?

Text 3 (d)

padma: (sa-smitam) hala rahe anujanihi mam. turi-am sahitthalim gadu-a
kanhassa lilam ga-antim pi-a-sahim canda-alim suhava-issam.

sa—with; smitam—a smile; hala—O; rahe—Rādhā; anujanihi—please give
permission to depart; mam—to me; turi-am—quickly; sahitthalim—to Sakhistali
village; gadu-a—having gone; kanhassa—of Kṛṣṇa; lima—the pastimes; ga-antim—
glorifying; pi-a—dear; sahim—friend; canda-alim—Candrāvalī; suhava-issam—I
shall please.

Padmā: (Smiling) O Rādhā, please give me permission to depart. I shall
quickly go to Sakhisthali village and bring pleasure to my dear friend Candrāvalī,
who sings the glories of Lord Kṛṣṇa.

Text 3 (e)

viśākhā: (vihasya) pa-ume dhanna-o tumhe. jahim adamsane vi kanhassa
vilasa-gidihim ni-a-sahi canda-ali suhavi-adi.

Viśākhā: (Laughing) Padmā, you are fortunate. Your dear friend Candrāvalī
can remain happy simply by singing about Kṛṣṇa, even though she does not get the
opportunity to see Him.

Text 3 (f)

padma: visahe tumhehim kisa tatha na kijja-i.

visahe—O Viśākhā; tumhehim—by you; kisa—why?; tatha—in that way; na—

not; kijja-i—is done.

Padmā: Viśākhā, why do you not also act in that way?

Text 3 (g)

viśākhā: a-i kudo amhanam idi sambhavve-am.

a-i—O; kudo—how?; amhanam—for us; iti—in this way; sambhavve-am—is possible.

Viśākhā: Ah, how will we become able to act like that?

Text 3 (h)

padma: hala kadham natthi.

hala—Oh!; kadham—why?; natthi—not.

Padmā: Why not?

Text 3 (i)

viśākhā: muddhe kanhassa nama-mette patthude sahi rahi-a vikkhubbhadi.

muddhe—O charming girl; kanhassa—of Kṛṣṇa; nama—by the name; matte—only; patthude—spoken; sahi—friend; rahia—Rādhikā; vikkhubbhadi—becomes agitated.

Viśākhā: O charming girl, my friend Rādhikā becomes agitated simply by the sound of the name Kṛṣṇa.

Text 3 (j)

padma (svagatam) sapakkhe pemukkariso ima-e vikkhavido. hodu.
(prakāśam) visahe tumhe jjevva sutthu suhini-o. amhanam kkhu kavi dukkha-
dasa anuvattadi.

svagatam—aside; sapakkhe—among Her own friends; pem—of love; ukkariso—the excellence; ima-e—by her; vikkhavido—is proclaimed; hodu—so be it; prakāsam—openly; visahe—O Viśākhā; tumhe—you all; jjevva—certainly; sutthu—genuinely; suhini-o—are happy; amhanam—of us; kkhu—indeed; kavi—something; dukkha—of unhappiness; dasa—the condition; anuvattadi—is.

Padmā: (Aside) She praises the glory of her friend Rādhā's love for Kṛṣṇa. So be it. (Openly) Viśākhā, you are genuinely happy. I and my friends are actually unhappy.

Text 3 (k)

lalitā: pa-ume kkhu tumhanam kiṃ pi dukkham sambhavi-adi.

pa-ume—O Padmā; na—not; kkhu—certainly; tumhanam—of you; kiṃ pi—something; dukkham—unhappiness; sambhavi-adi—is possible.

Lalitā: Padmā, you do not suffer at all.

Text 3 (l)

Padmā: lalide ma evvaṃ bhana. jaṃ hara-ganthana-kesa-pasahana-bimbahara-ranjana-pahudi-e canda-ali-e nevaccha-im savvada kunantinaṃ amhanam dukkha jalassa anto natthi.

lalide—O Lalitā; ma—don't; evvaṃ—in this way; bhana—speak; jaṃ—because; hara—of garland; ganthana—stringing; kesa—of hair; pasahana—arranging; bimba—bimba fruit; ahara—of lips; ranjana—anoointing with red cosmetic; pahudi-e—beginning with; canda-ali-e—of Candrāvalī; nevaccha-im—in the dressing room; savvada—always; kunantinaṃ—doing; amhanam—of us; dukkha—of suffering; jalassa—of the network; anto—an end; natthi—is not.

Padmā: Lalitā, don't speak in this way. We are constantly in the dressing room stringing garlands for Candrāvalī, arranging her hair, anoointing her bimba-fruit lips with red cosmetics, and decorating her in many ways. Our suffering is a great network that has no end.

Text 3 (m)

viśākhā: (vihasya) hala pa-ume saccam tumhanam bahu-im dukkha-im.
amhanam una ekkam jjevva.

vihasya—laughing; hala—O; pa-ume—Padmā; saccam—in truth; tumhanam—of you; bahu-im—many; dukkha-im—sufferings; amhanam—of us; una—again; ekkam—one; jjevva—certainly.

Padmā: (Laughing) O Padmā, it is true. You and your friends have many sufferings. I and my friends have only one.

Text 3 (n)

padma: hala kim tat.

hala—Oh!; kim—what?; tat—is that.

Padmā: Oh! What is that?

Text 3 (o)

viśākhā: pa-ume ja kavi macca-dullaha agasatara papphuradi tattha
jadahilasassa kassavi kalindi-kula-nandino samadassa gandha-kala-hindassa
savvada abbatthana-kadatthanam.

pa-ume—O Padmā; ja—which; kavi—something; macca—by a human being; dullaha—difficult to attain; agasa—in the sky; tara—a star; papphuradi—shining; tattha—in that way; jada—manifested; ahilasassa—of the desire; kassavi—something; kalindi—of the Yamuna; kula—on the shore; nandino—enjoying pastimes; samadassa—intoxicated; gandha-kalahindassa—of the regal young elephant; savvada—always; abbatthana—of yearning; kadatthanam—the torture.

Viśākhā: For Rādhā, Kṛṣṇa is like an unreachably shining star in the sky. Rādhā is continually tormented by the desire to attain this unattainable Kṛṣṇa, who is like a regal young maddened elephant enjoying pastimes on the shore of the Yamuna.

Text 3 (p)

lalitā: (smitvā) visahe annam pi ekkam garu-am dukkham tu-e kadham
visumaridam.

smitvā—smiling; visahe—O Viśākhā; annam—another; pi—indeed; ekkam—one; garu-am—severe; dukkham—suffering; tu-e—by you; kadham—how is it?; visumaridam—is forgotten.

Lalitā: (Smiling) O Viśākhā, there is one more very severe suffering. How have you forgotten it?

Text 3 (q)

viśākhā: lalide kiṃ taṃ sumaravehi.

lalide—O Lalitā; kiṃ—what?; taṃ—that; sumaravehi—please remind.

Viśākhā: Lalitā, what is it? Please remind me.

Text 3 (r)

lalitā: a-i rjju-e raha-e pa-a-palla-ammi java-a-ra-assa kkhane kkhane vira-anam.

a-i—Oh!; rjju-e—O simple girl; rahe-e—of Rādhā; pa-a—feet; palla-ammi—on the blossoms; java-a—yavaka; ra-assa—cosmetic; kkhane—moment; kkhane—by moment; vira-anam—application.

Lalitā: O simple girl, it is that moment by moment we must continually apply yavaka cosmetics to the flower blossoms of Rādhā's feet.

Text 3 (s)

viśākhā: (sa-hasam) ali-a-sankini lalide viramehi viramehi. kanhassa uttamage da-u-ra-o jjevva rehadi na kkhu java-anam.

sa—with; hasam—laughter; ali-a-sankini—O crooked liar; lalide—O Lalitā; viramehi—stop; viramehi—stop; kanhassa—of Kṛṣṇa; uttamage—on the head; da-u—mineral; ra-ao—pigment; jjevva—certainly; rehadi—is manifested; na—not; kkhu—indeed; java-anam—of yavaka.

Viśākhā: (Laughs) O crooked liar, Lalitā, stop! Stop! Rādhā's feet are anointed

with the mineral pigment from Kṛṣṇa's head. They are not anointed with yavaka.

Text 3 (t)

rādhikā: (sa-lajjam) hala pa-ume imanam dummuhinam palavam ana-ani-a tunnam pi-a-sahim canda-alim jjevva jahi.

sa—with; lajjam—embarrassment; hala—O; pa-ume—Padmā; imanam—of these; dummuhinam—bad-mouthed girls; palavan—the talking; ana-ani-a—without listening; tunnam—at once; pi-a—dear; sahim—friend; canda-ali—to Candrāvalī; jjevva—certainly; jahi—please go.

Rādhikā: (embarrassed) Padmā, don't listen to the words of these foul-mouthed girls. Just go at once to your dear friend Candrāvalī.

Text 3 (u)

padma: jadha adisadi pi-a-sahi. (iti niṣkrānta).

jadha—as; adisadi—orders; pi-a—dear; sahi—the friend; iti—thus; niṣkrānta—exits.

Padmā: As my dear friend orders. (She exits).

Text 3 (v)

lalitā: (svagatam) enhim kanhassa annam karissam. (prakāśam) hala rahe ehi. puppham avacini-a bha-avantam suram pu-ema.

svagatam—aside; enhim—now; kanhassa—of Kṛṣṇa; anna—the order; karissam—I shall execute; prakāśam—openly; hala—O; rahe—Rādhā; ehi—come here; puppham—flowers; avacini-a—collecting; pu-ema—let us worship.

Lalitā: (Aside) How I shall fulfill Kṛṣṇa's request. (Openly) O Rādhā, come here. Let us pick some flowers and then offer them in worship to the sun-god.

Text 3 (w)

rādhikā: (svagatam) ditthi-a hi-a-a-tthido jjevva me kamo ima-e uvanido jam kanhassa damsanam ettha sambhave. (prakāśam) jadha hi ro-adi pi-asahi-e. (iti niṣkrānta).

svagatam—aside; ditthi-a—by good fortune; hi-a-a—in the heart; tthido—situated; jjevva—certainly; me—My; kamo—desire; ima-e—by her; uvanido—is fulfilled; jam—because; kanhassa—of Kṛṣṇa; damsanam—the sight; ettha—here; sambhave—may be; prakāśam—openly; jadha—as; hi—indeed; ro-adi—it pleases; pi-a—My dear; sahi-e—friend; iti—thus; niṣkrānta—exits.

Rādhikā: (Aside) Now, by good fortune, she may fulfill the desire within My heart. In this place it may be possible for Me to see Kṛṣṇa. (Openly) As it pleases My dear friend. (They exit).

Text 3 (x)

(tataḥ praviśati madhuna galenopasyamanah kṛṣṇah).

tataḥ—then; praviśati—enters; madhumaṅgalena—by Madhumaṅgala; upasyamanah—followed; kṛṣṇah—Kṛṣṇa.

(Accompanied by Madhumaṅgala, Kṛṣṇa enters).

Text 3 (y)

kṛṣṇah:

tava stabaka-vallari-catula-gandha-bandi-kṛta-
bhramad-bhramara-jhankṛti-plutam udagra-gunjarbudam
sarat-kṛsa-kalindaja-pulina-vṛndā-samvardhitam
parisphurati candraka-sthagitam adya vṛndāvanam

tava—of you; stabaka—clusters of flowers; vallari—creepers; catula—beautiful; gandha—fragrance; bandi-kṛta—become prisoner; bhramat—wandering; bhramara—of the bees; jhankṛti—the buzzing sounds; plutam—inundated; udagra—great; gunja—of the gunja berries; arbudam—many millions; sarat—in autumn; kṛsa—thin; kalindaja—of the Yamuna River; pulina—of shores; vṛndā—the group; samvardhitam—increased; parisphurati—is manifested; candraka—peacock tails; sthagitam—covered; adya—now; vṛndāvanam—Vṛndāvana.

Kṛṣṇa: Now that autumn has come the Yamuna River has become thin and the sandy beaches on the river shore have increased. The forest of Vṛndāvana is filled

with a extended peacock tails, billions of gunja berries, and buzzing bees flying within the boundaries of creepers bearing many clusters of fragrant flowers.

Text 4

(punar nibhalya. sanandam).

saradi mukharitasas tara nadavalibhir
valad-avicala-netraḥ paśya vṛndāvane 'dya
vidadhathi rana-raṅgam vasita-saṅga-hetoḥ
sa-rabhasa-guru-srngaiḥ saṅgave pungavendraḥ

punaḥ—again; nibhalya—looking; sa—with; anandam—bliss; saradi—in autumn; mukharita—filled with sound; asaḥ—the directions; tara—loud; nada—of sounds; avalibhiḥ—with multitudes; valat—moving; avicala—steady; netraḥ—whose eyes; paśya—look!; vṛndāvane—in Vṛndāvana; adya—now; vidadhathi—places; rana-raṅgam—the battle; vasita—with a cow; saṅga—of union; hetoḥ—for the purpose; sa-rabhasa—powerful; guru—large; srngaiḥ—with horns; saṅgave—in the morning; pungava-indraḥ—the great bliss.

(Looking again. Blissful) Now that it is autumn all directions in Vṛndāvana forest are filled with loud sounds. Look! For the sake of a cow in heat, the powerful bulls are dueling with long horns.

Text 5

madhumaṅgalaḥ: (sarvato vilokya)

tuha saṅgamena nunam mu-unda vunda-da-i ghana-cchaya u-a dambhena
kuranta-a-bharassa pidambaram dhara-i

sarvataḥ—in all directions; vilokya—looking; tuha—with You; saṅgamena—by contact; nunam—is it not so?; mu-unda—O Kṛṣṇa; vundada-i—Vṛndāvana; ghana—dense; chaya—shade; u-a—indeed; dambhena—by a trick; kuranta-a—of yellow kurantaka flowers; bharassa—of the abundance; pida—yellow; ambaram—garments; dhara-i—wears.

Madhumaṅgala: (Looking in all directions) O Mukunda, has this Vṛndāvana forest become pleasantly shady because of Your touch? On the pretext of bearing these many blossoming yellow kurantaka flowers, the forest is now dressed in yellow garments.

Text 6

kṛṣṇaḥ: (svagatam) kim adya nistankita-sanketa-lekharthaya purna-manorathi-karisye 'ham lalitāya. hanta sarada-madhuri-sandoha-sandanitapi vṛndātavi-kakṣa khanjanakṣi-viprakarsad ananda-bindum api na me sandadhati. tad venu-sanketam sancarayami. (iti tatha kurvan)

svagatam—aside; kim—whether?; adya—now; nistankita—understood; sanketa—of the rendezvous; legha—of the letter; arthaya—the meaning; purna—fulfilled; manorathi—desires; karisye—shall become; aham—I; lalitāya—by Lalitā; hanta—indeed; sarada—of autumn; madhuri—the sweetness; sandoha—by the abundance; sandanita—bound; api—although; vṛndātavi—of Vṛndāvana forest; kakṣa—the interior; khanjana-akṣi—from Srimati Rādhārāṇī, who restless eyes resemble agile khanjana birds; viprakarsad—because of separation; ananda—of happiness; bindum—a drop; api—even; na—not; me—to Me; sandadhati—gives; tat—therefore; venu—of the flute; sanketam—a signal; sancarayami—I shall give; iti—thus; tatha—in that way; kurvan—doing.

Kṛṣṇa: (aside) Did Lalitā understand the hint in My letter? Will she fulfill My desire? Alas! Now that I am separated from Rādhā, whose restless eyes are like playful khanjana birds, even this Vṛndāvana forest, which is now filled with the sweet beauty of autumn, does not give Me even a drop of happiness. I shall send a signal with My flute.(He does that).

Text 6 (b)

divyo rathangi samayaḥ sakhi saṅgamasya
jajne varangi tarasa kuru pakṣa-patam
adhvanam ardha-nayanena vilokamanaḥ
sokat ayam saha-caras tava rauraviti

divyaḥ—splendid; rathangi—O cakravāki bird; samayaḥ—the time; sakhi—O friend; saṅgamasya—of meeting; jajne—is manifested; vara-angi—O beautiful-limbed girl; tarasa—at once; kuru—please do; pakṣa—to the side; patam—going; adhvanam—the path; ardha—half; nayanena—with eyes; vilokamanaḥ—gazing; sokat—from grief; ayam—He; saha-caras—the friend; tava—of You; rauraviti—continually cries.

O cakravāki, now the auspicious time to meet Your lover has come. O beautiful girl, please quickly come to My side. Your friend is gazing at the path with half-open eyes. He constantly cries in grief.

Text 7 (a)

madhumaṅgalaḥ: bho va-assa kim edam apuvvam vadidam.

bho—O; va-assa—friend; kim—what?; edam—this; apuvvam—unprecedented; vadidam—sound.

Madhumaṅgala: O friend, what was that wonderful, unprecedented sound?

Text 7 (b)

kṛṣṇaḥ: sakhe kurangi-lokanartham mamayam udyamaḥ.

sakhe—O friend; kurangi—a doe; lokana—for looking; artham—for the purpose; mama—of Me; ayam—this; udyamaḥ—endeavor.

Kṛṣṇa: Friend, that was My effort to find a doe.

Text 7 (c)

madhumaṅgalaḥ: saccam kadhidam. kim tu ekkam akkharam annadha ki-am.

saccam—the truth; kadhidam—is spoken; kim—why?; tu—however; ekkam—one; akkharam—syllable; annadha—otherwise; ki-am—is done.

Madhumaṅgala: The truth is spoken. What is the need of speaking even one syllable more?

Text 7 (d)

kṛṣṇaḥ: sakhe sadhu vaditam kurangi-lokanartham eva.

sakhe—O friend; sadhu—well; vaditam—spoken; kurangi—a doe; lokana—seeing; artham—for the purpose; eva—certainly.

Kṛṣṇa: Well said, My friend. This is to find a doe.

Note: The word "locana" may mean either "seeing" or "eye". If interpreted to mean "eye", the word "kurangi-locana" may be interpreted to mean "doe-eyed Rādhā". In this way Kṛṣṇa's statement may mean "This is for the doe-eyed Rādhā".

Text 7 (e)

(nepathye)

pibantinam vamsi-rava iha gavam karna-culukaiḥ
payah-pura durat disi disi tatha susruvur ami
akale puspadbhis tarubhir abhitaḥ sobhitam idam
yatha vṛndāranyam dadhi-maya-nadi-matrkam abhut

nepathye—behind the scenes; pibantinam—drinking; vamsi—of the flute; ravam—the sound; iha—here; gavam—of the cows; karna—of the ears; culukaiḥ—with cupped hands; payaḥ—of milk; puraḥ—floods; durat—from a great distance; disi disi—in all directions; tatha—in that way; susruvuḥ—flowed; ami—they; akale—out of season; puspadbhiḥ—flowering; tarubhiḥ—by trees; abhitaḥ—everywhere; sobhitam—beautified; idam—this; yatha—as; vṛndā-aranyam—forest of Vṛndāvana; dadhi—of yogurt; maya—consisting; nadi—a river; matrkam—like; abhut—became.

A Voice From Behind the Scenes: As, with the cupped hands of their ears, the surabhi cows drink the sound of the flute, they fill all directions with a great flood of milk. Even though it is not the season for them to bloom, all the trees have suddenly opened with many flowers, beautifying the forest of Vṛndāvana. These newly blossomed flowers have curdled the flood of milk from the surabhi cows, and now a great flood of yogurt flows in Vṛndāvana forest.

Text 8

kṛṣṇaḥ: sakhe dakṣinataḥ paśya paśya.

tuṅgas tamroru-srngaḥ sphurat-aruna-khuro ramya-pingekṣaṇa-śrīḥ
kaṇṭha-vyalambi-ganto dharani-vilulitoccanda langula-dandaḥ
so 'yam kailasa-pandu-dyutir atula-kakun-mandalo naicikinaṁ
cakre bhati priyo me parimala-tulitotphulla-padmaḥ kakudmi

sakhe—O friend; dakṣinaaḥ—from the right; paśya—look!; paśya—look!; tuṅgaḥ—tall; tamra—red; uru—great; srngaḥ—horns; sphurat—manifested; aruna—red; khuraḥ—hooves; ramya—beautiful; pinga—reddish; īkṣaṇa—eyes; śrīḥ—beauty; kaṇṭha—on the neck; vyalambi—hanging; gantaḥ—a bell; dharani—on the earth; vilulita—rolling; uccanda—great; langula-dandaḥ—tail; sah ayam—this; kailasa—of Mount Kailasa; pandu—white; dyutiḥ—splendor; atula—

peerless; kakut—of humps; mandalaḥ—the host; naicikinam—of surabhi cows; cakre—in the circle; bhati—is splendidly manifest; priyaḥ—favorite; me—My; parimala-tulita-utphulla-padmaḥ—named Padmāgandha; kakudmi—bull.

Kṛṣṇa: Friend, on the right, look! Look! There is My pet bull Padmāgandha among the surabhi cows. He is very tall and he has great red horns. His hooves and his beautiful and handsome eyes are also red, a bell hangs from his neck, his long tail moves on the ground, he is very tall, he possesses an incomparable hump, and he is the same white color as Mount Kailasa.

Text 9 (a)

(tataḥ praviśati sakhibhyam anugamyamana rādhā).

tataḥ—then; praviśati—enters; sakhibhyam—by two friends; anugamyamana—followed; rādhā—Rādhā.

(Accompanied by two gopi-friends, Rādhā enters).

Text 9 (b)

rādhā: (svagatam) jado disado venu-saddo a-ado sa disa mohida-e ma-e sambhavidā.

svagatam—aside; jado—from this; disado—direction; venu—of the flute; saddo—the sound; a-ado—has come; sa—this; disa—direction; mohida-e—mistaken; ma-e—by Me; na—not; sambhavidā—is possible.

Rādhā: (Aside) A flute sound came from this direction. I must be mistaken. It is not possible.

Text 9 (c)

lalitā: (sotrāsa-smitam) hala rahi-e kisa akande harina-kanni tumam jadasi.

sa—with; utprasa—satire; hala—O; rahi-e—Rādhikā; kisa—why?; akande—suddenly; harina—of a doe; kanni—with ears; tumam—you; jada asi—have become.

Lalitā: (With a satiric smile) O Rādhikā, why have You suddenly prick up Your ears like the ears of a doe?

Text 9 (d)

rādhikā: lalide kim ti appano dhammam parassa appesi. saccam tumam jjevva harini jam kala-saddena harijjanti disani.

lalide—O Lalitā; kim—why?; ti—thus; appano—of the self; dhammam—nature; parassa—of another; appesi—you place; saccam—in truth; tumam—you; jjevva—indeed; harini—the doe; jam—because; kala—sweet; saddena—by the sound; harijjanti—enchanted; disasi—you are seen.

Rādhikā: Lalitā, why do you attribute your own qualities to others? In truth you are like a doe by because it is easy to see how you are enchanted by the sound of the flute.

Text 9 (e)

lalitā: rahe tumam kkhu harini jam rangini nama harini tumha sahi.

rahe—O Rādhā; tumam—You; kkhu—indeed; harini—a doe; jam—because; rangini—Rangini; nama—named; harini—the doe; tumha—of You; sahi—is the friend.

Lalitā: Rādhā, You are the doe. After all, the doe named Rangini, is Your friend.

Text 9 (f)

rādhikā: (svagatam) ditthi-a esa kavi sorabha-dhara-vadi-a dodudivva mam a-atthadi. (iti sa-vyajam puraḥ prayati).

svagatam—aside; ditthi-a—by good fortune; esa—this; kavi—something; sorabbha—of sweet fragrance; dhara—the flood; vadi-a—garden; dodudi—a messenger; ivva—like; mam—Me; a-atthadi—pulls; iti—thus; sa—with; vyajam—a trick; puraḥ—ahead; prayati—goes.

Rādhikā: (Aside) The flood of sweet fragrance coming from the forest-garden tugs at me as if it were a gopi-messenger. (With a trick She walks ahead).

Text 9 (g)

viśākhā: (smitvā) hala rahi kisa tumam bhangiva gandham sappasi.

smitvā—smiling; hala—O; rahi—Rādhā; kisa—why?; tumam—You; bhangi—a bee; iva—like; sappasi—You go.

Viśākhā: Friend Rādhā, how have You become like a bumble-bee, attracted by a sweet fragrance?

Text 9 (h)

rādhikā: visahe aggado phulla-im kusuma-im disanti. ta eda-im ghattuna tam mittam pu-a-issam.

visahe—Viśākhā; aggado—before us; phulla-im—blossomed; kusuma-im—flowers; disanti—are visible; ta—therefore; eda-im— ; ghattuna—taking; tam—him; mittam—the sun-god; pu-a-issam—I shall worship.

Rādhikā: Viśākhā, many blossoming flowers may be seen before us. I shall pick some and use them in the worship of the sun-god.

Text 9 (i)

lalitā: saccam mittasya anura-am tumam taraledi. bho dava gahana-carassa jjevva na kkhu ga-ana-carassa.

saccam—in truth; mittasya—of the sun-god; anura-am—love; tumam—You; taraledi—causes to tremble; bho—O; dava—in that way; gahana—in the forest; carassa—moving; jjevva—certainly; na—not; kkhu—indeed; ga-ana—in the sky; carassa—moving.

Lalitā: You are actually trembling with love for the sun-god. This must be love for the sun-god who moves in the forest, and not the sun-god who moves in the sky.

Note: The forest sun-god is Kṛṣṇa.

Text 9 (j)

rādhikā: (sa-pranaya-rosam) a-i adakkhine kamala-bandhum kadhemi.

sa—with; pranaya—of love; rosam—the anger; a-i—O; adakkhine—uncivilized girl; kamala—of the lotus flowers; bandhum—the friend; kadhemi—I speak.

Rādhikā: (In the anger of love) O uncivilized girl, I speak of the moon who is the friend of the lotus flowers.

Note: The sunlight causes the lotuses to bloom, and therefore it is considered the lotus' friend. In these words Rādhā denies that She trembles with love for the sun who moves in the forest (Kṛṣṇa). She affirms that She feels affection for the sun who travels in the sky.

Text 9 (k)

lalitā: sahi kisa a-aram sangovesi.

sahi—O friend; kisa—why?; a-aram—actual purpose; sangovesi—You conceal.

Lalitā: Friend, why do You hide Your actual purpose?

Text 9 (l)

viśākhā: lalide savatti-ba-ena isa cce-a sangovedi. na una pi-a-sahi.

lalide—O Lalitā; savatti—of a rival; bha-ena—with the nature; isa—angry; cce-a—as if; sangovedi—She conceals; na—not; una—again; pi-a—dear; sahi—friend.

Viśākhā: Lalitā, She is angry because She thinks you have become Her competitor. For this reason She conceals Her actual intention. She is no longer your dear friend.

Text 9 (m)

rādhā: (sa-bhru-bhaṅgam) a-i vame attano hi-a-tthidaṁ atthaṁ para-munde kisa padesi. ta tuvarehi. jaṁ nadi-dure jjevva so tumhanaṁ bimbahara-kandu-

khandano.

sa—with; bhru—of the eyebrows; bhaṅgam—knitting; a-i—O; vame—contrary girl; attano—own; hi-a-a—in the heart; tthidam—situated; attham—purpose; paramunde—O fool; kisa—why?; padesi—you reveal; ta—therefore; tuvarehi—hurry; jam—because; na—not; adi—very; dure—far away; jjevva—indeed; so—He; tumhanam—of you; bimba—bimba fruit; ahara—of the lips; kandu—of the itching; khadano—the destroyer.

Rādhā: (Knitting Her eyebrows) Treacherous girl! Fool! Why do you reveal the actual desire in your heart? Hurry! Your lover Kṛṣṇa, who relieves the itching sensation of Your lips, is not far from you.

Text 9 (n)

lalitā: rahe akomaram amhe naṁ akkhudidam kulaṅgana-vvadam vundavana-lada-o jjevva janeneti. ta attano muhena kiṁ kadha-issamha.

rahe—O Rādhā; akomaram—from childhood; amhanam—of us; akkhudidam—unbroken; kulaṅgana—of chastity; vvadam—the vow; vundavana—of Vṛndāvana; lada-o—the creepers; jjevva—certainly; janenti—understand; ta—therefore; attano—own; muhena—with the mouth; kiṁ—what?; kadha-issamha—shall we say.

Lalitā: O Rādhā, the creepers of Vṛndāvana forest know that since childhood my vow of chastity has never been broken. What shall I say with my mouth?

Text 7 (c)

rādhikā: (vihasya) a-i pa-ivvade janenti janenti. tado jjevva kalle tuha bhu-a-vallino anke saṅkamidam dittham ma-e ma-ara-kundala-lanchanam. tadha jjevva visana-e-tattha tuli-ovari kkhudidam sihanda-kiridam.

vihasya—laughing; a-i—O; pa-ivvade—chaste girl; janenti—they know; tado—then; jjevva—certainly; kalle—at dawn; tuha—of you; bhu-a—of the arm; vallino—of the creeper; anke—in the lap; saṅkamidam—transferred; dittham—seen; ma-e—by Me; ma-ara—shark; kundala—of earrings; lanchanam—the mark; tadha—then; jjevva—certainly; visaha-e—of Viśākhā; tattha—there; tulika—the bed; uvari—on; kkhudidam—fallen; sihanda—peacock feather; kiridam—crown.

Rādhikā: (Laughing) O chaste girl, they know. They know. At dawn I personally saw the mark of Kṛṣṇa's shark-shaped earring imprinted on the creeper

of your arm. In the same way I also saw Kṛṣṇa's peacock feather crown on Viśākhā's bed.

Text 7 (p)

lalitā: (smitvā) para-parivadini avehi avehi.

smitvā—smiling; para—supremely; parivadini—scandalous girl; avehi—go!; avehi—go!

Lalitā: (Laughing) Scandalous girl, go away! Go away!

Text 7 (q)

viśākhā: rahe kittiyam jhampissasi. na kkhu candalo-e candakanta-sila appasinna hodum pahuvadi.

rahe—O Rādhā; kittiyam—how much?; jhampissasi—can You conceal; na—not; kkhu—indeed; candalo-e—on the moon; candakanta—a candrakanta jewel; appasinna—without perspiring; hodum—to be; pahuvadi—is able.

Viśākhā: Rādhā, how much can You hide? A candrakanta jewel on the moon cannot avoid melting away.

Note: When exposed to moonlight the candrakanta jewel melts. Just as a candrakanta jewel on the moon cannot avoid melting away, in the same way Rādhā cannot conceal Her love for Kṛṣṇa.

Text 7 (r)

rādhikā: (puro sa-camatkaram) lalide tunnam anujanehi. pala-issam. (ity utkampate)

purah—ahead; dṛṣṭvā—looking; sa—with; camatkaram—wonder; lalide—O Lalitā; tunnam—at once; anujanehi—please excuse Me; pala-issam—I am running away; iti—thus; utkampate—She trembles.

Rādhikā: (Looking ahead. Astonished) Lalitā, please excuse Me. I am going to run away. (She trembles).

Text 7 (s)

lalitā: (saṁkamaṁ) rādhe kisa bha-esi.

sa—with; saṁkamaṁ—fear; rādhe—O Rādhā; kisa—why?; bha-esi—are You afraid.

Lalitā: (Frightened) Rādhā, what has frightened You?

Text 7 (t)

rādhikā: (sabhyasuyam) a-i vanke alam imina ujjū-attanena. nunaṁ imassa lampadassa hatthe pekkheduṁ maṁ dure anidasi.

sa—with; abhyasuyam—enmity; a-i—O; vanke—crooked girl; alam—what is the use?; imina—of this; ujjū-attanena—of the simpleness; nunaṁ—is it not so?; imassa—of this; lampadassa—debauchee; hatthe—in the hand; pekkheduṁ—to place; maṁ—Me; dure—from far away; anidasi—you have brought.

Rādhikā: (Enimical) O crooked girl, what is this use of this pretended innocence? Is it not true that you have brought Me here from far away simply to place Me in the hand of this debauchee?

Text 7 (u)

lalitā: (nipunaṁ nibhalya svagatam) nunaṁ durado vilo-ijjantaṁ tamalam jjevva i-aṁ kahaṁ mannedi. (prakāśam) huṁ daniṁ kadhaṁ pala-issasi. laddho ma-e osaro. (iti rādhāṁ akarsati).

nipunaṁ—carefully; nibhalya—looking; svagatam—aside; nunaṁ—is it not?; durado—far away; vilo-ijjantaṁ—being seen; tamalam—a tamala tree; jjevva—certainly; i-aṁ—She; kahaṁ—Kṛṣṇa; mannedi—considers; prakāśam—openly; huṁ—Oh?; daniṁ—now; kadhaṁ—why?; pala-issasi—should You run away; laddho—obtained; ma-e—by me; osaro—the opportunity; iti—thus; rādhāṁ—Rādhā; akarsati—pulls.

Lalitā: (Carefully looking, she says to herself) Is it not that this girl sees a tamala tree from a distance and She thinks the tree is Kṛṣṇa? (Openly) Why should You run away? You have this opportunity because of me. (She pulls Rādhā).

Text 7 (v)

rādhikā: (sa-kataryam) sahi visahe parittahi parittahi. sarana-adamhi.

sa—with; kataryam—torment; sahi—O friend; visahe—Viśākhā; parittahi—protect; parittahi—protect; sarana-adamhi—I take shelter of you.

Rādhikā: (Tormented) Friend Viśākhā, protect Me! I run to you for shelter.

Text 7 (w)

visakhe: a-i pemm-ubbhamide kadham tillokaṁ jjeva de kanha-edi. pekkha eso palāsi na kj kkhu jjevva vilasi.

a-i—O; pemm—by love; ubbhamide—bewildered; kadham—how is it?; tillokaṁ—the three worlds; jjeva—certainly; de—for You; kanha-edi—have become Kṛṣṇa; pekkha—look!; eso—this; palasi—a tree; na—not; kkhu—indeed; jjevva—certainly; vilasi—the playful Kṛṣṇa.

Viśākhā: O girl bewildered by love, how is it that, for You, all the three worlds have become transformed into Kṛṣṇa? Look! This is a tree. It is not the playful Kṛṣṇa.

Text 7 (x)

kṛṣṇaḥ: katham nedanim api pratyasanna tanv-angi. tan muralim irayami. (iti tatha kurvan).

katham—how is it?; na—not; idanim—now; api—even; pratyasanna—arrived; tanu-angi—the slender girl; tat—therefore; muralim—the flute; irayami—I shall cause to speak; iti—thus; tatha—in that way; kurvan—doing.

Kṛṣṇa: How is it that the slender Rādhā cannot yet come? I shall play My flute. (He does that).

Text 7 (y)

ayi sudhakara-mandali mandaya
tvam atavim mrdu-pada-visarpanaiḥ
udaya-saila-tati-nihitekṣaṇo
nanu cakora-yuva paritapyate

ayi—O; sudhakara-mandali—moon; mandaya—please decorate; tvam—You;
atavim—the forest; mrdu—gentle; pada—of steps; visarpanaiḥ—with movements;
udaya-saila-tati—on the eastern horizon; nihita—placed; īkṣaṇaḥ—glance; nanu—
is it not so?; cakora—cakor bird; yuva—young; paritapyate—is distressed.

O moon, please decorate this forest with your soft footsteps. Anxiously waiting
for you, a young cakora bird stares at the eastern horizon.

Text 10 (a)

Viśākhā: (svayam dhairyam avastabhya) hala rahe kisa tumam bhamanti
kalamba olambesi.

svayam—own; dhairyam—peaceful composure; avastabhya—resting; hala—O;
rahe—Rādhā; kisa—why?; tumam—You; bhamanti—reeling about; kalamba—on
this kadamba tree; olambesi—You rest.

Viśākhā: (Peaceful and sober) O Rādhā, why did You reel about and fall on
this kadamba tree?

Text 30 (b)

lalitā: sahi vamsi-e varam varam tumam vandemi. jam ugghadida-rahassa tu-e
rahi kida.

sahi—O; vamsi-e—O flute; varam—again; varam—and again; tumam—to you;
vandemi—I offer my respectful obeisances; jam—because; ugghadida—manifested;
rahassa—secret; tu-e—by you; rahi—Rādhā; kida—is done.

Lalitā: O friend the flute, again and again I bow down to offer respects to you.
You have openly revealed the great secret kept within this Rādhā.

Text 10 (c)

(rādhikā sa-lajjam avahittham natayati).

rādhikā—Rādhikā; sa—with; lajjam—embarrassment; avahittham—concealment; natayati—represents dramatically.

(Rādhikā tries to hide the outward expression of Her love for Kṛṣṇa).

Text 10 (d)

lalitā: (sanskṛtena)

visadbhiḥ karnante tava vismarair adya murali-
kalair uru-sthambho gurur ajani rambhoru tarasa
viluptabhud dṛṣṭir nayana-jala-vrsti-vyatikaraiḥ
pranitabhir yatnat tad alam avahittha-laharibhiḥ

sanskṛtena—in Sanskrit; visadbhiḥ—entering; karna—of the ears; ante—the corner; tava—of You; vismaraiḥ—moving; adya—now; murali—of the flute; kalaiḥ—by the sweet music; uru—of the thighs; stambhaḥ—the pillar; guruḥ—stunned; ajani—have become; rambha-uru—O girl whose thighs are as beautiful as banana trees; tarasa—at once; vilupta—broken; abhut—has become; dṛṣṭiḥ—sight; nayana-jala—of tears; vrsti—of rain; vyatikaraiḥ—by the abundance; pranitabhiḥ—brought; yatnat—with great effort; tat—therefore; alam—what is the use?; avahittha—of concealment; laharibhiḥ—of these waves.

Lalitā: (In Sanskrit) O girl whose thighs are as beautiful as plantain trees, the sweet sound of the flute have now are now gliding into Your ears. That flute music have has made the pillars of Your thighs stunned and motionless, and it has also blinded You with a monsoon of tears. What is the use of this great endeavor to hide Your emotion with these waves of concealment?

Text 11 (a)

viśākhā: lalide ko danim avahittha-e osaro.

lalide—O Lalitā; ko—what?; danim—now; avahittha-a—of concealment; osaro—opportunity.

Viśākhā: Lalitā, now what chance does She have to conceal Her actual emotions?

Text 11 (b)

(sanskṛtena)

trapabhicarana-krame parama-siddhir atharvani
 amaranala samindhane sapadi samidheni-dhvaniḥ
 tathatma-paramatmanor upanisan-mayi saṅgame
 vilasa-murali-bhava virutir adya vairayate

sanskṛtena—in Sanskrit; trapa—shyness; abhicarana—a charm to exorcise;
 parama-siddhiḥ—perfect; atharvani—a mantra from the Atharva Veda; smara—of
 amorous love; anala—the fire; samindhane—in igniting; sapadi—at once;
 samidheni-dhvaniḥ—the sacred mantra for igniting the sacrificial fire; tatha—in
 that way; atma—of the individual soul; paramatmanoh—and of the Supersoul;
 upanisat-mayi—the mantra of the Upanisads; saṅgame—in union; vilasa—
 pastime; murali—of the flute; bhava—nature; virutiḥ—the sound; adya—now;
 vairayate—has become Your enemy.

(In Sanskṛti) The playful of the flute has now become Your enemy. That flute
 music is the mantra from the Atharva Veda to exorcise Your shyness. It is the
 sacred mantra to ignite the sacrificial fire of amorous pastimes. It is the "tat tvam
 asi" mantra of the Upanisads to proclaim Your conjugal union with Lord Kṛṣṇa.

Text 12 (a)

rādhikā: (sa-ksobham) sahi saccam kadhesi. mahanam va-irini samvutta
 daruno vamsi-a. ta uvala-issam.

sa—with; ksobham—agitation; sahi—O friend; saccam—the truth; kadhesi—
 you speak; amhanam—of us; va-irini—the enemy; samvutta—has become;
 daruno—the cruel; vamsi—flute; ta—therefore; uvala-issam—I shall rebuke.

Rādhikā: (Agitated) Friend, you speak the truth. This cruel flute is now My
 enemy. I shall now rebuke it.

Text 12 (b)

(iti sanskṛtena)

sutis te dhanusas ca vamsa-varato vande taylor antimanam
 viddho yena janas tanum viharayan nantas ciram tamyati
 viddhanam hrdis mara-patri-visamair dhvanesubhir mas tvaya
 krure vamsi na jivanam na ca mrtir ghoravirasid dasa

iti—thus; sanskr̥tena—in Sanskrit; sutiḥ—birth; te—of you; dhanusaḥ—of the bow; ca—and; vamsa—varataḥ—from the excellent bamboo; vande—I offer my respectful obeisances; tayoh—of both; antimam—the end; viddaḥ—pierced; yena—by which; janaḥ—a person; tanum—the body; viharayan—giving up; na—not; antaḥ—within; ciraṃ—for a long time; tamyati—suffers; viddhanam—of those who are pierced; hr̥di—in the heart; mara—of cupid; patri—than the arrows; visamaiḥ—more terrible; dhvana—sound; isubhiḥ—by the arrows; naḥ—of us; tvaya—by you; krure—O cruel; vamsi—flute; na—not; jivanam—life; na—not; ca—and; mrtiḥ—death; ghora—horrible; avirasti—is manifested; dasa—the condition.

(In Sanskrit) O flute, although both you and the bow are born from the great bamboo cane, still it is to the bow that I offer My respectful obeisances and not to you. When a person is wounded by arrows from the bow, a person quickly gives up his body without suffering for a long time. However, when a person is pierced by the musical arrows of the flute, which are more terrible even than the arrows of cupid, O cruel flute, when pierced by your musical arrows, which are more terrible and dangerous than even the arrows of cupid, a person attains a very horrible situation where he remains neither dead or alive.

Text 13

kr̥ṣṇaḥ: (puro vilokya sanandam)

bhavita savidhe 'tra rādhikā
yad iyaṃ ringati rangini puraḥ
mrga-lanchana-lekhaveva ya
mrga-murtir na taya viyujyate

puraḥ—ahead; vilokya—looking; sa—with; anandam—bliss; bhavita—will be; savidha—near; atra—here; rādhikā—Rādhikā; yat—which; iyaṃ—She; ringati—moves; rangini—the doe name Rangini; puraḥ—in the presence; mrga-lanchana—of the moon; lekhaveva—with the mark; iva—as if; ya—who; mrga—of the deer; murtiḥ—the form; na—not; taya—by her; viyujyate—abandoned.

Kṛṣṇa: (Looking ahead, He becomes blissful) Here is Rādhā's pet doe Rangini. Because just as the moon never leaves its deer-like markings, Rādhikā never leaves the company of Rangini, Rangini's presence means that Rādhikā will soon appear in this place.

Note: In the convention of Sanskrit poetry, the shadows of the moon are said to resemble the shape of a deer's just as in the west the moon's shadows are said to resemble the face of a man.

Text 14 (a)

(punar nirupya) sakhe jnatam jnatam. nasau rādhikā-nyankuḥ. yad niranko nediyan induḥ. (iti vismayam abhiniya).

punaḥ—again; nirupya—looking; sakhe—O friend; jnatam—it is understood; jnatam—it is understood; na—not; asau—this; rādhikā—of Rādhikā; nyankuḥ—the doe; yat—because; ayam—this; nirankaḥ—spotless; nediyan—approaching; induḥ—the moon; iti—thus; vismayam—wonder; abhiniya—representing dramatically.

(Looking again) Friend, I understand. I understand. This is not Rādhikā's pet doe. It is a spotless moon approaching us. (He is struck with wonder).

Text 14 (b)

aṅkat parityajya puraḥ kuraṅgam
sanke sudhamsur bhuvam asasada

(punar nibhalya)

aṁ jnatam utphulla-vilasa-vṛndāir
anandi rādhā-vadanam cakasti

(ity agre sarati).

aṅkat—from the lap; parityajya—abandoning; puraḥ—in the presence; kuraṅgam—the deer; sanke—I think; sudha-amsuḥ—the nectar moon; bhuvam—to the world; asasada—has come; punaḥ—again; nibhalya—looking; aṁ—yes; jnatam—understood; utphulla—blossomed; vilasa—of pastimes; vṛndāir—with hosts; anandi—delightful; rādhā—of Rādhā; vadanam—the face; cakasti—is manifested; iti—thus; agre—before; sarati—goes.

I think the moon has left its deer and descended to this earth. (Looks again) Ah! Now I understand. This is Rādhā's delightful face, which is filled with blossoming, playful pastimes. (He approaches).

Text 15 (a)

madhumaṅgalaḥ: (sa-parihasam) bho va-assa ma dhava. lahu jahi. ahava tumam kim ti dusijjasi jaṁ dhutta-kisorihim duttha-mantena ummadidosi. ta

imassim jogge osare tumam nivari-a sinhehassa nikidam karissam. (iti panim adadhati).

sa—with; parihasam—joking; bho—O; va-assa—friend; ma—don't; dhava—run; lahu—slowly; jahi—go; ahava—otherwise; tumam—You; kim—whether; iti—thus; dusijjasi—You are polluted; jam—because; dhutta—rascal; kisorihim—by these girls; duttha—bad; mantena—by the advise; ummadidosi—You have become maddened; ta—therefore; imassim—in this; jogge—proper; osare—occasion; tumam—You; nivari-a—restraining; sinehassa—of love; nikidam—the requital; karissam—I shall do; iti—thus; panim—had; adadhati—takes.

Madhumāṅgala: (Joking) O friend, don't run. Walk slowly. How have You become so bewildered? You must have become mad by listening to the bad advise of these rascal girls. At the right time I will make all the arrangements. I will arrange that Your love is requited. (He takes Kṛṣṇa's hand).

Text 15 (b)

kṛṣṇaḥ: sakhe sadhu cestase yad adya rādhikopasarpane kampena kṛta-vighnasya me datta-hastavalambo 'si.
(iti parikramya)

sakhe—O friend; sadhu—well; cestase—you do; yat—because; adya—now; rakhika—of Rādhikā; upasarpane—in the approaching; kampena—by trembling; kṛta—done; vighnasya—impediment; me—of Me; datta—given; hasta—of the hand; avalambaḥ—resting; asi—you are; iti—thus; parikramya—walking.

Kṛṣṇa: Friend, you do well. I tremble as I approach Rādhikā. It is difficult for Me to proceed. It is good that you are holding My hand. (He walks).

Text 15 (c)

iyam ati-trsitam varanurago-
jjvala-sumanaḥ kamaniya-patra-lekhaḥ
mama vara-tanur acakarsa cittam
madhupam asoka-lateva puspitagra

iyam—She; ati—very; trsitam—thirsty; vara—excellent; anuraga—with love; ujvala—splendid; sumanaḥ—whose kind heart; kamaniya—beautiful; patra—tablet; lekhaḥ—decorated with lines; mama—of Me; vara—beautiful; tanuḥ—whose form; acakarsa—attracted; cittam—the heart; madhupam—a bumble-bee; asoka—an asoka; lata—creeper; iva—like; puspita—with blossoming flowers.

Her heart resplendent with transcendental love, and Her face beautifully decorated with ornamental lines drawn with various cosmetics, this beautiful girl attracts My heart and makes Me thirsty to attain Her. She attracts Me just as a blossoming asoka creeper attracts a bumble-bee.

Note: If the word "anuraga" is taken it to mean "reddish", and "sumanah" is taken to mean "the sumanah flower", then the verse may be interpreted in the following way:

"Her complexion is splendid as beautifully reddish sumanah flowers, and Her face beautifully decorated with ornamental lines drawn with various cosmetics, this beautiful girl attracts Me just as a blossoming asoka creeper attracts a bumble-bee".

Text 16

rādhikā: (kṛṣṇam apangena vilokya. svagatam. sanskr̥tena)

nava-manasija-lila-bhranta-netranta-bhajaḥ
sphuta-kisalaya-bhangi-sangi-karnancalasya
milita-mrdula-mauler malaya malatinam
madayati mama medham madhuri madhavasya

kṛṣṇam—Kṛṣṇa; apangena—from the corner of Her eye; vilokya—seeing; svagatam—aside; sanskr̥tena—in Sanskrit; nava—new; manasija—of love; lila—pastimes; bhranta—bewildered; netra—of the eyes; anta—the corners; bhajaḥ—possessing; sphuta—blossomed; kisalaya—twigs; bhangi—bedding; sangi—touching; karna—of the ears; ancalasya—the edge; milita—not; mrdula—gentle; mauleḥ—of the crown; malaya—by the garland; malatinam—of the crown; malaya—by the garland; malatinam—of jasmine flowers; madayati—maddens; mama—My; medham—intelligent; madhuri—the sweetness; madhavasya—of Kṛṣṇa.

Rādhikā: (Gazes at Kṛṣṇa from the corner of Her eyes, and then says to Herself in Sanskrit:) The corner of His eyes are overwhelmed with ever-fresh amorous pastimes, an a blossoming twig decorates His ear, and a garland of malati flowers crowns His head. The sweetness of Madhava (Kṛṣṇa) maddens My intelligence.

Text 17

viśākhā: (vihasya sanskr̥tena)

vasi-cakre kṛṣṇas tava parimalair eva balibhir
vialsanam vṛndām katham iva mudha kandalayasi

jaye panau datte rana-patubhir agre sarbhataiḥ
svayam ko vikrantim punar iha jigisuḥ pranayati

vihasya—laughing; sanskṛtena—in Sanskrit; vasi-cakre—brought under control; kṛṣṇaḥ—Kṛṣṇa; tava—of You; parimalaiḥ—by the fragrance; eva—certainly; balibhiḥ—powerful; vilasanam—of pastimes; vṛndām—the host; katham—why?; iva—as if; mudha—uselessly; kandalayami—do You manifest; jaye—victorious; panau—in the hand; datte—placed; rana—in battle; patubhiḥ—expert; agre—in the presence; sarbhataiḥ—by the soldiers; svayam—personally; kaḥ—who?; vikrantim—valor; punaḥ—again; iha—here; jigisuḥ—one desiring victory; pranayati—does.

Viśākhā: (Laughing, she says in Sanskrit:) The sweet fragrance of Your body now brought this Kṛṣṇa completely under Your dominion. Why do You uselessly play in this way? When the strong warrior expert in battle already place victory in the one hand, what general would engage in any further fighting to gain the conquest?

Text 18 (a)

rādhikā: a-i dummuhi patti-amsi saṅkade maṁ srovi-a ajjavi na vissantasi. ta nikkiva-hi-a-aṁ tumam ujjihi-a ahaṁ siniddha-pi-sahim lalidam caranam pavisami. (iti tatha kṛtvā sanskṛtena).

a-i—O; dummuhi—full-mouthed girl; patti-ammi—attained; saṅkade—nearness; mam—to Me; arovi-a—attained; ajjavi—even now; na—not; vissantasi—you are peaceful; ta—therefore; nikkiva—without mercy; hi-a-am—whose heart; tumam—you; ujjihi-a—abandoning; aham—I; siniddha—affectionate; pi-a—dear; sahim—friend; lalidam—Lalitā; saranam—shelter; pavisami—I shall enter; iti—thus; tatha—in that way; kṛtvā—doing; sanskṛtena—in Sanskrit.

Rādhikā: O foul-mouthed girl, you shall not stay in My company. There is no mercy in your heart. I shall abandon you and take shelter of My dear, affectionate friend Lalitā. (She does that, and then says in Sanskrit:)

Text 18 (b)

atrayantam calam api harim lokayanti balistham
tvam alambya priya-sakhi ghane nasmi kunje nilina

atra—here; ayantam—coming; calam—restless; api—also; harim—Kṛṣṇa; lokayanti—seeing; balistham—very powerful; tvam—of you; alambya—taking shelter; priya—dear; sakhi—O friend; ghane—dense; na—not; asmi—I am;

kunje—in the forest; nilina—entered.

I see the restless Kṛṣṇa approaching. O dear friend, you are very strong. I take shelter of you. I shall no longer stay in this dense forest.

Text 18 (c)

lalitā: (sa-narma-amitam. sanskṛtena).

asman mugdhe hrdaya-nihitad adya pitambarat te
sakto nanyaḥ kuca-paricaye mat-puro ma vyathisthaḥ

sa—with; narma—a playful; smitam—smile; sanskṛtena—in Sanskrit; asmat—from this; mugdhe—O charming girl; hrdaya—on the chest; nihitat—placed; adya—now; pita—yellow; ambarat—than the garment; te—of You; saktaḥ—is able; na—not; anyaḥ—anyone; kuca—of the breasts; paricaye—in intimacy; mat—of me; puraḥ—in the presence; ma—don't; vyathisthaḥ—become agitated.

Lalitā: (With a playful smile, she says in Sanskrit:) As long as I am present only Your yellow upper garment will touch Your breasts. No one will touch them. O charming, bewildered girl, do not fear.

Note: If the word "pitambara" is interpreted to mean "Lord Kṛṣṇa, who wears yellow garments", then the verse reveals the following hidden meaning:

"As long as I am present only Lord Kṛṣṇa, who wears yellow garments, will touch Your breasts. No one else will touch them. O charming, bewildered girl, do not fear".

Text 19 (a)

kṛṣṇaḥ: (sanandam) kalyani kale labdhasi. (iti rādhām upasarpati).

sa—with; anandam—bliss; kalyani—O beautiful girl; kale—in the time; labdha—attained; asi—you are; iti—thus; rādhām—Rādhā; upasarpati—approaches.

Kṛṣṇa: (Blissful) O beautiful girl, now I have You. (He approaches Rādhā).

Text 19 (b)

lalitā: (satopam̐ parikramya kṛṣṇam̐ varayanti) cha-illa na hu esa tumha parihasa-jogga amhanam̐ pi-a-sahi ta avehi.

sa—with; atopam—arrogance; parikramya—walking; kṛṣṇam—to Kṛṣṇa; varayanti—stopping; cha-illa—O expert debauchee; na—not; hu—indeed; esa—She; tumha—of You; parihasa—for joking; jogga—the proper object; amhanam—of us; pi-a—the dear; sahi—friend; ta—therefore; avehi—go away.

Lalitā: (Indignantly approaches Kṛṣṇa and stop Him) O expert debauchee, our dear friend Rādhā is not the proper object of Your jokes. Go away.

Text 19 (c)

kṛṣṇaḥ: (sa-smitam) lalite nedaṁ gosthaṅganam. paśya vṛndā-tavi-kuskṣir asau. tan neha vaḥ prabhavisnuta.

sa—with; smitam—a smile; lalite—O Lalitā; na—not; idam—this; gostha-ṅganam—Vraja Village; paśya—look!; vṛndā-atavi—of Vṛndāvana forest; kuskṣiḥ—the belly; asau—this is; tat—therefore; na—not; iha—here; vaḥ—of you; prabhavisnuta—is thre power.

Kṛṣṇa: (Smiling) Lalitā, this is not Vraja Village. Look! This is the belly of Vṛndāvana forest. You have no power here.

Text 19 (d)

lalitā: kanha assa-o ta-o kkhu muddhi-a-o ja-o tu-atto vi sutthu bha-enti. esamhi pasiddha lalida.

kanha—O Kṛṣṇa; assa-o—among us; ta-o—they; kkhu—indeed; muddhi-a-o—foolish; ja-o—who are; tu-atto—of You; vi—indeed; sutthu—clearly; bha-enti—are afraid; esa—she; amhi—I am; pasiddha—the famous; lalida—Lalitā.

Lalitā: Kṛṣṇa, those among us who are very foolish fear You. I do not fear You. I am the famous Lalitā.

Text 19 (e)

(rādhikā calapangena kṛṣṇam̐ vilokya kampam̐ natayati).

rādhikā—Rādhikā; cala—restless; apangena—from the corner of Her eye; kṛṣṇam—Kṛṣṇa; vilokya—seeing; kampam—trembling; natayati—represents dramatically.

(Casting a sidelong glance at Kṛṣṇa, Rādhikā trembles).

Text 19 (f)

lalitā: rahe kisa sajjhasena kampasi jam esa ji-adi lalida.

rahe—O Rādhā; kisa—why?; sajjhasena—with fear; kampesi—You tremble; jam—because; esa—she; ji-adi—lives; lalida—Lalitā.

Lalitā: Rādhā, why do You tremble with fear while Lalitā stays by You?

Text 19 (g)

rādhikā: lalide gahi-da-im bandhuga-puppha-im. ta ehi. kalindi-tiraṁ gacchamha.

lalide—O Lalitā; gahi-da-im—taken; bandhuga—bandhuka; puppha-im—flowers; ta—then; ehi—come; kalindi—of the Yamuna; tiraṁ—to the bank; gacchamha—let us go.

Rādhikā: Lalitā, come. Let us take the bandhuka flowers we have collected and let us go to the bank of the Yamuna.

Text 19 (h)

kṛṣṇaḥ: kathire katham ahr̥ta-bandhujiva viduraṁ gantum udyuktasi. (iti panthanam avrnvan).

kathore—O hard-hearted girl; katham—why?; ahr̥ta—taken; bandhujiva—with bandhujiva flowers; viduraṁ—far away; gantum—to go; udyukta—engaged; asi—You are; iti—thus; panthanam—the path; avrnvan—blocking.

Kṛṣṇa: O hard-hearted girl, how can You take these bandhujiva flowers and go far away? (He blocks the path).

Note: If the word "bandhujiva" is interpreted to mean "the life (jiva) of a friend (bandhu)", then the words reveal the following hidden meaning:

"O hard-hearted girl, how can You take away the very life of Your friend Kṛṣṇa and then go far away?"

Text 19 (i)

paritam srngena sphuta-tara-sila-syamala-rucam
valad-vetram vamsa-vyatikara-lasan-mekhalam amum
atikramyo ttuṅgam dharani-dharam agre katham itas
tvaya gantum sakya tarani-duhitus tira-saraniḥ

paritam—endowed; srngena—with a lofty peak; sphuta-tara—clearly manifested; sila—rocks; syamala—dark; rucam—splendor; valat—moving; vetram—with canes; vamsa—with bamboo; vyatikara—filled; lasat—glistening; mekhalam—base; amum—this; lasat—glistening; mekhalam—base; amum—this; atikramya—passing through; ttuṅgam—lofty; dharani-dharam—mountain; agre—before; itaḥ—then; tvaya—by You; gantum—to go; sakya—able; tarani-duhituḥ—of the Yamuna river, the daughter of the sun-god; tira—by the shore; saraniḥ—the path.

How will You be able to cross the base of Govardhana Hill, filled with covered with splendid black pebbles, and filled with bamboos and other canes moving in the wind? How will You be able to climb Govardhana Hill's tall summit? (Don't take this path. Take) the path that goes by the Yamuna's shore. That path You can (easily) traverse.

Note— If the word "srngena" is taken to mean "with a buffalo-horn bugle", "sila-syamala" to mean "sapphire", "vetram" to mean "stick", "vamsa" to mean "bamboo-flute", "mekhalam" to mean "belt", "ttuṅgam" to mean "exalted", and "dharani-dharam" to mean "The Supreme Personality of Godhead", who maintains the entire world", then the verse reveals the following meaning—

"The exalted Supreme Personality of Godhead, who maintains the entire world, now stands before You. His bodily luster is the color of sapphire. He holds a staff and He carries a bamboo-flute tucked in His glistening belt. How will You be able to pass through His roadblock? (Instead You should take) the path that goes by the Yamuna's shore. That path You will be able to traverse".

Text 20 (a)

rādhikā: (vakram vilokya hum kurvati). na-ara mama doso natthi. danim esa

go-ulasarim anusarissam.

vakram—in a crooked manner; vilokya—looking; hum—menacing words; kurvati—does; na-ara—O debauchee; mama—My; doso—fault; na—not; atthi—is; danim—now; esa—she; go-ulesarim—to the queen of Gokula; anusarissam—I shall go.

Rādhikā: (Casting a crooked glance, she says in a menacing tone:) Debauchee, I am not at fault for this. Now I shall go to complaint to Yasoda. the queen of Gokula.

Text 20 (b)

kṛṣṇaḥ: rādhe kim vibhisikaya. kamam gamyatam. tad-bhuja-mula-stham pita-dukulam eva mamananukulam. (iti rādhām didhirsati).

rādhe—O Rādhā; kim—what is the need; vibhisikaya—of this fear; kamam—voluntarily; gamyatam—should be gone; tat—this; bhuja—of the arms; mula—at the roots; stham—situated; pita—yellow; dukulam—cloth; eva—certainly; mama—My; anukulam—beautiful; iti—thus; rādhām—Rādhā; didhirsati—tries to attack.

Kṛṣṇa: Rādhā, why are You afraid. Give up this fear. Ah! the beautiful yellow cloth covering Your shoulders is actually My property. (He attacks Rādhā).

Text 20 (c)

rādhikā: (bhru-kutim abadhya. sanskṛtena).

sadhvinam dhuri dharya
lalitā-sangena garvita casmi
hitam alapami madhave
pathi madya bhujaṅgataṁ racaya

bhru—of the eyebrows; kutim—knitting; abadhya—binding; sanskṛtena—in Sanskrit; sadhvinam—of chaste girls; dhuri—at the summit; dharya—considered; lalitā—of Lalitā; sangena—by the association; garvita—confident; ca—also; asmi—I am; hitam—good advise; alapami—I speak; madhava—O Kṛṣṇa; pathi—on the path; ma—don't; adya—now; bhujaṅgataṁ—the condition of a snake or a debauchee; racaya—do.

Rādhikā: (Knitting Her eyebrows, She says in Sanskrit:) I am the most chaste

of all chaste girls. Now that I am in the company of Lalitā, I feel very confident. I give You this good advise: O Madhava, do not become a snake in My path.

Note: If the word "ma" is interpreted to mean "to Me", and the word "bhujāṅgataṁ" to mean "the condition (taṁ) of placing "ga" Your arm "bhujam", then the verse reveals the following hidden meaning:

I am the most chaste of all chaste girls. Now that I am in the company of Lalitā, I feel very confident. I give You this good advise: O Madhava, please embrace Me in Your arms".

Text 22 (a)

kṛṣṇaḥ: lalite kim asravi vag-bhangir asyaḥ. tad ahaṁ naparādhyami. (iti bhuja-dandav uddandayati).

lalite—O Lalitā; kim—what?; asravi—heard; vak—of words; bhangir—the crookedness; asyaḥ—of Her; tat—then; ahaṁ—I; na—not; aparādhyam—shall become an offender; iti—thus; bhuja-dandau—both arms; uddanyati—raises.

Kṛṣṇa: Lalitā, did I hear Rādhā speak those crooked words? I shall not become an offender by disobeying Her request. (He raises both arms).

Text 21 (b)

lalitā: (rādhāṁ prsthataḥ kṛtvā) kanha savva-lo-a-sahalanijja-gunovi tumam go-ulindassa nandanosi. ta nedaṁ de dullilatanam amhesu joggam.

rādhāṁ—Rādhā; prsthataḥ—from behind; kṛtvā—doing; kanha—O Kṛṣṇa; savva—all; lo-a—by the world; sahalanijja—worthy to be glorified; tumam—You; go-ulindassa—of the king of Gokula; nandanosi—You are the son; ta—then; na—not; idam—this; de—of You; dullalitānam—wicked thing; amhesu—among us; joggam—is proper.

Lalitā: (Stands in front of Rādhā) Kṛṣṇa, even though Your transcendental qualities are worthy to be glorified by the entire world, and even though You are the son of the king of Gokula, You should not do this wicked thing to me.

Text 21 (c)

madhumaṅgalaḥ: a-i gavvide kim ti vunda-anam viddhamsi-a tumhehiṁ amha

pi-a-va-assa puppha-im harissanti.

a-i—O; gavvide—arrogant girl; kim—why; ti—indeed; vunda-anam—Vṛndāvana forest; viddhamsi-a—destroying; tumhehim—by you; amha—my; pi-a—dear; va-assa—of the friend; puppha-im—flowers; harissanti—are stolen.

Madhumaṅgala: O arrogant girl, why do you steal these flowers that are the property of my dear friend? You are ruining this forest of Vṛndāvana.

Text 21 (d)

kṛṣṇaḥ: sakhe turnam ganayasam puspani yatha tutsankhyaya kaṇṭhato hara-manin aharami.

sakhe—O friend; turnam—quickly; ganaya—please count; asam—of them; puspani—the flowers; yatha—as; tu—indeed; utsankhyaya—by the enumeration; kaṇṭhalaḥ—from the necks; hara—of the necklaces; manin—the jewels; aharami—I shall take.

Kṛṣṇa: Friend, quickly count the flowers they have taken so I can take from their necklaces an equal number of jewels.

Text 21 (e)

madhumaṅgalaḥ: pi-a-va-assa ki-am gananam. ta rattanam pupphanam parivatthena pa-uma-raga-im genha. pandaranam una hira-mautti-a-im.

pi-a—dear; va-assa—O friend; ki-am—completed; gananam—the counting; ta—therefore; rattanam—of jewels; pupphanam—and of flowers; parivatthena—by exchange; pa-uma-im—rubies; genha—You may take; pandaranam—of white flowers; una—again; hira—diamonds; mautti-a-im—and pearls.

Madhumaṅgala: Dear friend, I have finished counting. Now, in exchange for the red flowers You may take rubies, and for the white flowers pearls and diamonds.

Text 21 (f)

kṛṣṇaḥ: sakhe paryalocayam. namuni puspa-mulya-tulyani. tataḥ katibhir eva paryaptiḥ.

sakhe—O friend; paryalocayam—let Me consider; na—not; amuni—these; puspa—of the flowers; mulya—for the value; tulyani—equal; tataḥ—therefore; katibhiḥ—by how many?; eva—certainly; paryaptiḥ—is sufficiency.

Kṛṣṇa: Friend, I am thinking. These jewels are not as valuable as the flowers. How many jewels should I take for each flower?

Text 21 (g)

madhumāṅgaḥ: (sa-kaku-prapancam) va-assa eso anugga-ido bamhano abbatthedi. ta imehiṃ jjevva santuttho hohi.

sa—with; kaku—of plaintive words; prapancam—manifestation; va-assa—O friend; eso—this; anugga-ido—thankful; bamhano—brahmana; abbatthedi—begs; ta—therefore; imehiṃ—with these; jjevva—certainly; santuttho—satisfied; hohi—please become.

Madhumāṅga: (With plaintive words) Friend, this humble brahmana begs: Please be satisfied with an equal number of jewels.

Text 21 (h)

kṛṣṇaḥ: yatha braviti vyasyaḥ.

yatha—as; braviti—speaks; vasyaḥ—the friend.

Kṛṣṇa: As My friend says (I shall do).

Text 21 (i)

lalitā: (vihasya) ajja samino joggo jjevva amaccosi.

vihasya—laughing; ajja—O noble sir; samino—of the master; joggo—proper; jjevva—certainly; amaccosi—you are a counsellor.

Lalitā: (Laughing) Noble sir, you are a counselor who gives good advise to your master.

Text 21 (j)

viśākhā: (alika-sambhramam) kanha dure citthehi.

alika-sambhramam—agitated; kanha—Kṛṣṇa; dure—far away; citthehi—stand.

Viśākhā: (Agitated) Kṛṣṇa, stand back!

Text 21 (k)

kṛṣṇaḥ: kutile kim iti.

kutile—O crooked girl; kim—why?; iti—thus.

Kṛṣṇa: Crooked girl, why?

Text 21 (l)

viśākhā: pekkha. samrambhena saṅgaram gamida canda-hasam ullasedi amha pi-a-sahi raha.

pekkha—look!; samrambhena—with anger; saṅgaram—a battle; gamida—will attain; canda—moon; hasam—smile; ullasedi—is causing to shine; amha—of us; pi-a—the dear; sahi—friend; raha—Rādhā.

Viśākhā: Look! With a moonlike smile, our dear friend Rādhā is preparing to violently fight with You.

Note: If the word "samrambhena" is interpreted to mean "with amorous passion", these words reveal the following hidden meaning:

"Look! With a moonlike smile, our dear friend Rādhā is preparing for a passionate amorous battle with You".

Text 21 (m)

kṛṣṇaḥ: (smitvā) mugdhe paśya. ahaṁ ca prapancita-gadha-romanca-kancuko 'smi. tad ayatnaṁ rama-ratnaṁ harisyami. (iti rādhāṁ upasarpati).

smitvā—smiling; mugdhe—O charming girl; paśya—look; aham—I; ca—also; prapancita—manifested; gadha—greatly; romanca—hair standing erect; kancukaḥ—wearing the garment; asmi—I am; tat—therefore; ayatnam—without effort; rama—of a beautiful girl; ratnam—the jewel; harisyami—I shall take; iti—thus; rādhām—Rādhā; upasarpati—approaches.

Kṛṣṇa: (Smiling) O charming girl, look! My body is also decorated with hairs standing erect with amorous passion. I now I shall easily take this jewel of all beautiful girls. (He approaches Rādhā).

Text 21 (n)

lalitā: (samrambham abhiniya) kanha pekkhami de sahasam. rahi-accha-am pi tumam phamsehi.

samrambham—angry; abhiniya—representing dramatically; kanha—O Kṛṣṇa; pekkhami—I see; de—Your; sahasam—rash action; rahi—of Rādhā; accha-am—the shadow; pi—even; tumam—You; phamsehi—may try to touch.

Lalitā: (Furious) Kṛṣṇa, I see the reckless act You are about to perform. Just try to once touch Rādhā's shadow!

Text 21 (o)

kṛṣṇaḥ: sakhe nunam lalitā-rupena maha-bhairaviyam pradurbhuta.

sakhe—O friend; nunam—is it not so?; lalitā—of Lalitā; rupena—in the form; maha-bhairavi—the goddess Durga; iyam—she; pradurbhuta—has appeared.

Kṛṣṇa: Friend, has the goddess Durga now appeared in the form of this Lalitā?

Text 21 (p)

rādhikā: hala kallani hohi. (iti lalitām sakutam alingati).

hala—O; kallani—peaceful; hohi—please become; iti—thus; lalitām-sa—with; akutam—emotion; alingati—embraces.

Rādhikā: Become calm! (She affectionately embraces Lalitā).

Text 21 (q)

kṛṣṇaḥ: (janantikam) lalite vimunca kathinyam.

jana-antikam—aside; lalite—O Lalitā; vimunca—give up; kathinyam—Your hardness.

Kṛṣṇa: (Aside to Lalitā) Lalitā, give up your harsh opposition.

Text 21 (r)

lalitā: ukko-am me dehi.

ukko-am—a bribed; me—to me; dehi—give.

Lalitā: Give me a bribe.

Text 21 (s)

kṛṣṇaḥ: (smitvā) lalite satyaṁ te bravimi rādhām api vipralambhya sayam anaṅga-saṅgare tvam eva pratirirayisye.

smitvā—smiling; lalite—O Lalitā; satyaṁ—the truth; te—to you; bravimi—I speak; rādhām—Rādhā; api—even; vipralambhya—abandoning; sayam—at night; anaṅga—of amorous pastimes; saṅgare—in the duel; tvam—you; eva—certainly; pratirirayisye—I shall fight.

Kṛṣṇa: (Smiling) Lalitā, to you I speak the truth. I shall abandon Rādhā, and tonight I shall fight a duel of amorous pastimes with you.

Text 21 (t)

lalitā: (sa-rosam paravṛtya) avehi vidusaka avehi.

sa—with; rosam—anger; paravṛtya—turning; avehi—go!; vidusaka—clown; avehi—go!

Lalitā: (Angrily turning to Him) Go away, clown! Go!

Text 21 (u)

kṛṣṇaḥ: kathayotkocaṁ yatra te tustih.

kathaya—please tell; utkocaṁ—the bribe; yatra—where; te—of you; tustih—the satisfaction.

Kṛṣṇa: You tell Me what bribe will please you.

Text 21 (v)

lalitā: na-ara puppha-maggana-rangena vundavanam bhammatti dumedī me sahi. ta divva-pupphehim nam alaṅkadu-a suhavehi.

na-ara—O debauchee; puppha—for flowers; maggana—searching; rangena—with the pastimes; vundavanam—in Vṛndāvana forest; bhammatti—wandering; dumedī—is blasphemed; me—my; sahi—friend; ta—therefore; divva—splendid; pupphehim—with flowers; nam—Her; alaṅkadu-a—decorating; suhavehi—You should please.

Lalitā: O debauchee, You have blasphemed my friend simply because She enjoyed wandering in Vṛndāvana forest looking for flowers. You should satisfy Her by decorating Her with these splendid flowers.

Text 21 (w)

kṛṣṇaḥ: (smitvā) yathabhirocate tubhyam. (iti parikramya darparabhatim natayan). lalite badham vikrusyatam. na tvam trnaya manye. (iti rādhikā-haram akrastum karam prasarayati).

smitvā—smiling; yatha—as; abhirocate—it pleases; tubhyam—you; iti—thus; parikramya—walking; darpa—with pride; arabhathim—boldness; natayan—representing dramatically; lalite—O Lalitā; badham—certainly; vikrusyatam—let there be anger; na—not; tvam—you; trnaya—a blade of grass; manye—I consider; iti—thus; rādhikā—of Rādhikā; haram—the necklace; akrastum—to pull; karam—a hand; prasarayati—extends.

Kṛṣṇa: (Smiling) Whatever pleases you. (He walks with proud boldness)
Lalitā, be angry with Me. I do not consider you as important as a blade of grass.
(He extends His hand to take Rādhikā's necklace).

Text 21 (x)

lalitā: (vamaṁ vilokya. sa-smitam) cha-illa sura-de-a-pu-a kide kida sinanam
pi-a-sahim akida-sinano kkhu tumam ma phamsehi.

vamaṁ—crookedly; vilokya—glancing; sa—with; smitam—a smile; cha-illa—O
clever Kṛṣṇa; sura-de-a—of the sun-god; pu-a-kide—for the worship;
kidasinanam— ; kida—performed; sinanam—bathing; pi-a—dear; sahim—friend;
akida—not performed; sinano—bathing; kkhu—indeed; tumam—You; ma—don't;
phamsehi—touch.

Lalitā: (With a crooked glance and a smile) O clever Kṛṣṇa, my dear friend
has bathed so She can worship the sun-god. You have not bathed, and therefore
You must not touch Her.

Text 21 (y)

kṛṣṇaḥ: ayi madandhe samantad ullasini prakhedambu-pure mayi katham kṛta-
mahabhisekaṁ na paśyasi.

ayi—O; mada—by folly; andhe—O girl who is blinded; samantat—completely;
ullasini—splendid; prakheda-ambu—of perspiration; pure—in the flood; mayi—in
Me; katham—why?; kṛta—performed; maha—great; abhisekam—bath; na—not;
paśyasi—you see.

Kṛṣṇa: I have already bathed in the splendid waters of My own perspiration. O
foolish girl, why do you not see it?

Text 21 (z)

lalitā: (rādhām antarayanti sa-mantharyam) hala uddanda-kala-tamala-gholena
vana-khandena imassa pa-andada dusaha kida. ta amhe haram rakkhidum
kkhanam samma homha.

rādhām—Rādhā; antarayanti—taking aside; sa—with; mantharyam—slowness;
hala—O; uddanda—terrible; kala—dark; tamala—the tamala tree; ghorena—

terrible; vana—the forest; khandena—by this part?; imassa—of Him; pa-andada—anger; dusaha—unbearable; kida—is done; ta—therefore; amhe—of us; haram—the necklace; rakkhidum—to protect; kkhanam—for a moment; somma—gentle; homha—let us become.

Lalitā: (Taking Rādhā aside, she slowly says:) This gloomy forest filled with terrible dark tamala trees has made Kṛṣṇa very angry. In order to protect our necklaces, we should be very kind and polite to Him.

Text 21 (aa)

madhumāṅgaḥ: hihi nijjida-o gavvida-giovi-a-o. (iti nrtyati).

hihi—aha!; nijjida-o—defeated; gavvida—arrogant; govi-a-o—the gopis; iti—thus; nrtyati—he dances.

Madhumāṅga: Aha! Aha! The proud gopis are now defeated! (He dances).

Text 21 (bb)

rādhikā: a-i muddhe lalide bha-avantassa uvasanam tu-e ajja kim visumaridam.

a-i—O; muddhe—bewildered girl; lalide—O Lalitā; bha-avantassa—of the sun-god; uvasanam—the worship; tu-e—by you; ajja—now; kim—whether?; visumaridam—is forgotten.

Rādhikā: O bewildered Lalitā, have you forgotten that now is the time to worship the sun-god?

Note: If the word "bha-avantassa" is interpreted to mean Lord Kṛṣṇa, the words reveal the following hidden meaning:

"O bewildered Lalitā, have you forgotten that now is the time to worship Lord Kṛṣṇa?"

Text 21 (cc)

madhumāṅgaḥ: ehi rahi-e ke-alam tumhe jjevva uvasanam kurādhā tti ma gavva-evva jam amhepi uvasanam karemha.

de-i—O goddess; rahi-e—Rādhikā; ke-alam—only; tumhe—you; jjevva—certainly; uvasanam—worship; kurādhā—do; tti—thus; ma—do not; gavva-evva—become proud; jam—because; amhepi—even we; uvasanam—worship; karemha—do.

Madhumaṅgala: O goddess Rādhā, do not become proud, thinking that you alone are engaged in the worship of the sun-god, for even Kṛṣṇa and I are also engaged in that worship.

Text 21 (dd)

viśākhā: ajja kidisaṃ tam.

ajja—O noble sir; kidisaṃ—like what?; tam—that.

Viśākhā: O noble sir, how do you worship?

Text 21 (ee)

madhumaṅgalaḥ: bhodi visahe sunahi. gandha-puppha-purassaraṃ ni-unja-vedi-a-majjhe ujja-arana-bhu-itthaṃ tad ekagga-cittada-e kaṅkananam saddoivasanam.

bhodi—you; visahe—O Viśākhā; sunahi—please listen; gandha-puppha-purassaram—with fragrant flowers; ni-unja—in the forest-grove; vedi-a—of altar; majjhe—in the middle; ujja-arana-bhu-ittham—staying awake; tat—then; ekagga-vicittada-e—with single-pointed concentration; kaṅkananam—of ankle-bells; sadda—of the sound; uvasanam—the worship.

Madhumaṅgala: O noble Viśākhā, please listen. In a forest temple decorated with flowers I keep a midnight vigil as I meditate on the sound of ankle-bells.

Text 21 (ff)

(sarvaḥ smayante).

sarvaḥ—everyone; smayante—smiles.

(Everyone smiles).

Text 21 (gg)

madhumāṅgaḥ: (sa-slaḡham. saṅskṛteṇa).

adambarojjvala-gatir vara-kunja-baddhaḥ
svairi parisphurita-puskara-caru-hastaḥ
dhanyasi sundari yaya mrdulam hasantya
vandi-kṛta tarala-ballava-kunjarō 'yam

sa—with; slaḡham—praise; saṅskṛteṇa—in Sanskrit; adambara—of pride;
ujjvala—with the splendor; gatir—whose gait; vara—excellent; kunja—in the
grove; baddhaḥ—bound; svairi—independent; parisphurita—blossomed;
puskara—lotus flower; caru—beautiful; hastaḥ—whose hand; dhanya—fortunate;
asi—You are; sundari—O beautiful girl; yaya—by which; mrdulam—gentle;
hasantya—smiling; vandi-kṛta—bound; tarala—restless; ballava—gopa;
kunjarah—elephant; ayam—this.

Madhumāṅga: (With praise, in Sanskrit) Holding a beautiful, blossomed
lotus flower in His hand, the restless elephant of Sri Kṛṣṇa has entered this lovely
forest grove with graceful and bold stpes. O beautiful girl, You are very fortunate.
Simply with a gentle smile You have captured that elephant and bound it up.

Note: The word "ujjvala" may also be interpreted to mean "conjugal love". In
this way the first sentence of this verse may be interpreted:

"Holding a beautiful, blossomed lotus flower in His hand, the bold, amorous,
restless elephant of Sri Kṛṣṇa has entered this lovely forest grove".

The word "vandi-kṛta" may also be interpreted to mean "glorified". If this
meaning is accepted, then the last sentence becomes:

"With Your gentle smile You sing the praises of that elephant".

Text 22

kṛṣṇaḥ: priye

rucira saḡacarinaṃ vithibhiḥ sevyamaṇa
mada-mrdula-marali-ramya-lila-gati-śrīḥ
sasimukhi gata-nidraṃ kurvati maṃ idaniṃ
sarad iva bhavatiyaṃ loka-lakṣmiṃ tanoti

priye—O beloved; rucira—beautiful; saḡacarinaṃ—of friends; vithibhiḥ—by a

host; sevyamana—served; mada—happy; mrdula—delicate; marali—of swans; ramya—beautiful; lila—pastimes; gati—gestures; śrīḥ—beauty; sasi-mukhi—O moon-faced girl; gata—gone; nidram—sleep; kurvati—doing; mam—Me; idanim—now; sarat—autumn; iva—like; bhavati—You; iyam—this; loka—of the eyes; laksmin—beauty; tanoti—gives.

Kṛṣṇa: Beloved served by a host of beautiful gopi-friends, and Your gestures as graceful as the delicate, happy swans, You fill My eyes with the sight of Your beauty just as the autumn season fills them. O moon-faced girl, You have robbed Me of My sleep.

Note: If the word "sahacari" is interpreted to mean "sahacari flowers", the first part of the verse may be interpreted "Beloved, decorated with many beautiful sahacari flowers". If the word "loka" is interpreted to mean "world", the last part of the verse may be interpreted: "You fill the world with beauty, just as the autumn season also fills it".

Text 23 (a)

tad arvacinena hari-lavanya-srngarena bhavatim alankurvanah saradim śrīyam avandhyayami.

tat—therefore; arvacinena—new; hari-lavanya—beautiful; srngarena—with decorations; bhavatim—You; alankurvanah—decorating; saradim—of autumn; śrīyam—the beauty; avandhyayami—I shall make fruitful.

By decorating You with these newly blossomed flowers, I shall make the beauty of this autumn season fruitful.

Text 23 (b)

madhumāṅgalah: (sanskṛtena)

balanuja kalapinam avakalayya kala-jnatam
manah kila baliyasim mama bibharti vismeratam
yad adya sarad-agame tava vilokya lilotkatam
kiranti ruci-mandali-jusam ami sikhandavalim

sanskṛtena—in Sanskrit; bala—of Balarama; anuja—O younger brother; kalapinam—of peacocks; avakalayya—seeing; kala—the proper time; jnatam—understanding; manah—the heart; kila—indeed; baliyasim—strong; mama—my; bibharti—holds; vismeratam—wonder; yat—because; adya—now; sarat—of autumn; agame—on the arrival; tava—of You; vilokya—seeing; lila—

transcendental pastimes; utkatam—eagerness; kiranti—scatters; ruci—of splendor; mandali—the circle; jusam—possessing; ami—they; sikhanda—of peacock feathers; avalim—a host.

Madhumandala: (In Sanskrit) Now that the autumn has begun, the peacocks, seeing Your eagerness to enjoy transcendental pastimes, respond by dropping many splendid peacock feathers for Your use. O Kṛṣṇa, my heart becomes struck with wonder when I see how these peacocks understand when it is the proper time for them to act.

Text 24 (a)

kṛṣṇaḥ: sakhe sadhu lakṣitaṁ tan-mauli-kalpanaya candrakan aharami. (iti batuna saha tatha karoti).

sakhe—O friend; sadhu—nicely; lakṣitaṁ—observed; tat—this; mauli—of crowns; kalpanaya—for making; candrakan—peacock feathers; aharami—I shall gather; iti—thus; batuna—the brahmacari; saḥ—with; tatha—in that way; karoti—acts.

Kṛṣṇa: Friend, you have seen the truth. I shall go to collect peacock feathers for My crown. (Kṛṣṇa and the brahmacari Madhumaṅgala do that).

Text 24 (b)

rādhikā: sahi lalide jattha dinna-bhara ahaṁ niccidamhi sa tumam ja-i sommasi tado java kanho dure gado tava kankelli-kudaṅgaṁ pavesissam. (iti tatha isthita).

sahi—O friend; lalide—Lalitā; jattha—where; dinna—put down; bhara—burden; aham—I; niccidamhi—am free from anxiety; sa—she; tumam—you; ja-i—if; sommasi—are kind-hearted; tado—then; javat—as long as; kanho—Kṛṣṇa; dure—far away; gado—has gone; tava—then; kankelli—of asoka trees; kudaṅgaṁ—the grove; pavesissam—I shall enter; iti—thus; tatha—in that way; sthita—situated.

Rādhikā: Friend, that burden is now gone, and now I feel free from all My worries. If you are actually kind to Me, then keep Kṛṣṇa far away, while I enter the grove of asoka trees. (She does that).

Text 24 (c)

kr̥ṣṇaḥ: sakhe nirmitaṁ pracalaka-salakabhiḥ kiritam khanjarita-netrayaḥ
simanta-simani vinyasa-suabhagyam alambatam. (iti parikramya). lalite kva sa te
priya-sakhi.

sakhe—O friend; nirmitam—fashioned; pracalaka-salakabhiḥ—with peacock
feathers; kiritam—a crown; khanjarita-netrayaḥ—of Rādhā whose eyes are like
khanjana birds; simanta-simani—on the parted hair; vinyasa—of placing;
saubhagyam—the beauty; alambatam—may be placed; iti—thus; parikramya—
walking; lalite—O Lalitā; kva—where?; sa—She; te—your; priya—dear; sakhi—
friend.

Kṛṣṇa: Friend, now this crown of peacock feathers may beautify the parted hair
of Rādhā, whose restless eyes are like two graceful khanjana birds. (He walks).
Lalitā, where is your dear friend?

Text 24 (d)

lalitā: attano gharam gada.

attano—own; gharam—to the home; gata—gone.

Lalitā: She has gone home.

Text 24 (e)

kr̥ṣṇaḥ: nisthure tistha. turnam asau te dhurtata-garvam apaharami. (iti
samantat paśyan sa-harsam). vayasya paśya. sahaseyam avapta gaurangi priya.
(ity upasarpati).

nisthure—O cruel woman; tistha—stay; turnam—at once; asau—this; te—of
you; dhurtata—of rascaldom; garvam—the pride; apaharami—I shall remove; iti—
thus; samantat—in all directions; paśyan—looking; sa—with; sahasa—at once;
iyam—She; avapta—attained; gaura-angi—the fair-complexioned girl; priya—My
beloved; iti—thus; upasarpati—approaches.

Kṛṣṇa: Cruel woman, stop! I shall at once remove all the pride of Your
rascaldom. (He looks in all directions, and says in with happiness:) Friend, look!
All at once I have again attained My fair-complexioned beloved. (He approaches).

Text 24 (f)

madhumaṅgaḥ: (vihasya) bho va-assa cakkavadena tinavattena bhamidassa de ajjavi nunam bhamo na gado. pekkha esa pida-para-a-punja-pinjarida thala-nalini.

bho—O; va-assa—friend; cakkavadena—by the whirlwind; tinavattena—Trnavarta; bhamidassa—whirled about; de—of You; ajjavi—even now; nunam—is it not so?; bhamo—bewilderment; na—not; gado—attained; pekkha—look!; esa—this; pida—yellow; para-a—of pollen; punja—by an abundance; pinjarida—made yellow; thala-nalini—the land-growing lotus flower.

Madhumaṅga: (Laughs) O friend, are You not still dizzy from the time when the Trnavarta whirlwind spun You around? Look! This is a land-growing lotus flower covered with yellow pollen.

Text 24 (g)

kṛṣṇaḥ: (nirupya) sakhe satyam bravisi. (ity anyato gatvā). bho sakhe paśya kuṅkumangi nistankitam idanim eva labdha. (iti didhirsuḥ prādhāvati).

nirupya—looking; sakhe—O friend; satyam—the truth; bravisi—you speak; iti—thus; anyataḥ—to another place; gatvā—having gone; bho—O; sakhe—friend; paśya—look!; kuṅkuma—decorated with kuṅkuma; angi—the girl whose limbs; nistankitam—without doubt; idanim—now; eva—certainly; labdha—is attained; iti—thus; didhirsuḥ—desiring to hold; prādhāvati—runs.

Kṛṣṇa: (Lookign) Friend, you speak the truth. (He goes to another place). O friend, look! Without doubt I have now attained Rādhā, whose limbs are anointed with kuṅkuma. (Desiring to embrace Her, He runs).

Text 24 (h)

madhumaṅgaḥ: (sa-hasta-talam uccair vihasya) bho va-assa ettha tujjha avaraho natthi. kintu pema-lahari-e jjevva. ja-e savva vundata-i rahi-a nimmide.

sa—with; hasta-talam—clapping the hands; uccaiḥ—loudly; vihasya—laughing; bho—O; va-assa—friend; ettha—in this; tujjha—of You; avaraho—offense; na—not; atthi—is; kintu—however; pema—of love; lahari-e—by the waves; jjevva—certainly; ja-e—by which; savva—all; vundata-i—of Vṛndāvana forest; rahi-a—of Rādhikā; nimmida—is constructed.

Madhumāṅgala: (Loudly clapping his hands and laughing) O friend, this is not Your fault. Drowning in the waves of love, You now think that this entire Vṛndāvana forest is actually Rādhikā.

Text 24 (i)

kṛṣṇaḥ: (sa-vailakṣyam. vilokya). katham utphulleyaṁ saha-carī. (parsvato vilokya). lalitāṅgi lalite ito vamyā-parvatad avarohanti kantaram itasya dadasva me hastavalambam.

sa—with; vailakṣyam—wonder; vilokya—looking; katham—why; utphulla—neglected; iyam—she; saha-carī—the gopi friend; parsvataḥ—to the side; vilokya—looking; lalitā—beautiful; āṅgi—whose limbs; lalite—O Lalitā; itaḥ—from that; vamyā—of contrariness; parvatat—from the mountain; avarohanti—descending; kantaram—to the forest; itasya—come; dadasva—please give; hasta—of the hand; avalambham—extension.

Kṛṣṇa; (Struck with wonder, He looks about). Where is our gopi-friend? (Looking to the side) O beautiful Lalitā, please come down from the great mountain of your contrariness and extend your hand to help Me in this dense forest.

Text 24 (j)

lalitā: (smitvā) sundara viśaṁ pucchehi. esa kṛṣṇaḥ nam janadi. (iti saṁjnam natayati).

smitvā—smiling; sundara—O handsome boy; viśaṁ—Viśākhā; pucchehi—You should ask; esa—she; kṛṣṇaḥ—indeed; nam—Her; janadi—knows; iti—thus; saṁjnam—a signal; natayati—represents dramatically.

Lalitā: (Smiling) O handsome boy, You should ask Viśākhā. She knows where Rādhā has gone. (Lalitā sends a signal to Viśākhā).

Text 24 (k)

kṛṣṇaḥ: (sa-harsam apavarya) sakhe paśya viśākhāyaḥ parokṣaṁ kincit tiro 'valambanti lalitā bhru-saṁjnaya kadamba-kunjaṁ sucayati. tad atra nasti manag api sandigdha. (iti parikramya sa-darpa-smitam). priye vilokitasī. nirgamyatam.

(ity udgrivikaṁ kṛtvā sa-hasam). lalite sadhu sadhu. jataṁ tava dhurtata-latikayaḥ saphalyam idam.

sa—with; harsam—happiness; apavarya—aside; sakhe—O friend; paśya—look!; viśākhāyaḥ—Viśākhā; parokṣam—secret; kincit—something; tiraḥ—secretly; avalambanti—resting; lalitā—Lalitā; bhru—of the eyebrows; samjnaya—with a signal; kadamba—of kadamba trees; kunjā—grove; sucayati—indicates; tat—there; atra—in this; na—not; asti—there is; manak—slightly; api—even; sandigdha—doubt; iti—thus; parikramya—walking; sa—with; darpa—of pride; smitam—a smile; priye—O beloved; vilokita—seen; asi—You are; nirgamayatam—come out; iti—thus; udgrivikaṁ—raised neck; kṛtvā—doing; sa—with; hasam—a laugh; lalite—O Lalitā; sadhu—well done!; sadhu—well done!; jataṁ—manifested; tava—of you; dhurtata—of the rascaldom; latikayaḥ—of the creeper; saphalyam—fruitfulness; idam—this.

Kṛṣṇa: (Happy, aside to Madhumaṅgala). Friend, look! To Viśākhā Lalitā signals with her eyebrows. She points to the grove of kadamba trees. There is not the slightest doubt she is doing that. (With a proud smile He walks there). O beloved, I see You. Come out! (He waits with raised neck and then laughs out loud). Lalitā! Well done! Well done! The vine of your rascaldom has now borne its fruit.

Text 24 (l)

madhumaṅgalaḥ: va-assa esa ma—e jjevva laddha tuha rādhā.

va-assa—O friend; esa—She; ma-e—by me; jjevva—certainly; laddha—obtained; tuha—Your; rādhā—Rādhā.

Madhumaṅgala: Friend, I have Your Rādhā.

Text 24 (m)

kṛṣṇaḥ: (sa-kautukam) vayasya laliteva kaccid avisrambhaniya-bhanitir nasti.

sa—with; kautukam—joy; vayasya—O friend; lalitā—Lalitā; iva—like; kaccit—something; avisrambhaniya—untrustworthy; bhanitiḥ—statement; na—not; asti—is.

Kṛṣṇa: (Joyful) Friend, you are not like Lalitā. I can trust that you speak the truth.

Text 24 (n)

madhumāṅgaḥ: ga-atti-e savami.

ga-atti-e—on the Gayatri mantra; savami—I swear.

Madhumāṅga: I swear on the Gayatri mantra that I speak the truth.

Text 24 (o)

kṛṣṇaḥ: (sa-visrambham) sakhe kva sa darsaya sikhram.

sa—with; visrambham—trust; sakhe—O friend; kva—where?; sa—is She; darsaya—show Her.

Kṛṣṇa: (With trust) Friend, where is She? Show Her to Me.

Text 24 (p)

madhumāṅgaḥ: tumha hattha-gadam jjevva nam karemi. ta dehi me paritosi-am.

tumha—of You; hattha—into the hand; gadam—gone; jjevva—certainly; nam—Her; karemi—I shall do; ta—therefore; dehi—please give; me—to me; paritosi-am—a reward.

Madhumāṅga: I shall place Her in Your hand, but first You must give me a reward.

Text 24 (q)

(kṛṣṇaḥ sa-slagham malati-malaya mandayati).

kṛṣṇaḥ—Kṛṣṇa; sa—with; slagham—praise; malati—of malati flowers; malaya—with the garland; mandayati—decorates.

(Kṛṣṇa respectfully decorates him with the garland of malati flowers).

Text 24 (r)

madhumaṅgalaḥ: gheppijja-u esa. (iti rādhā iti varṇa-dvayi-bhajaṁ patra-lekham arpayati).

gheppi-ha-u—may be taken; esa—She; iti—thus; rādhā—Rādhā; iti—thus; varṇa—syllables; dvayi—two; bhajaṁ—possessing; patra—on a leaf; lekham—writing; arpayati—gives.

Madhumaṅgala: Now You may take Her. (He gives Kṛṣṇa a leaf on which the word "Rādhā" is written).

Text 24 (s)

kṛṣṇaḥ: (smitvā) sakhe satyam anenapi bhavad-arpitena tarpito 'smi. yataḥ.

smitvā—smiling; sakhe—O friend; satyam—in truth; anena—by this; api—even; bhavat—by you; arpitena—given; tarpitaḥ—pleased; asmi—I am; yataḥ—because.

Kṛṣṇa: (Smiles) Friend, I am pleased by your gift.

Text 24 (t)

kramat kakṣaṁ aksnoḥ parisara-bhuvam va sravanayor
manag adhyarudham pranayi-jananam akṣara-padam
kam apy antas tosam vitarad avalambad anupadam
nisargad visvesam hrdaya-padavim utsukayati

kramat—in due course; kakṣaṁ—the middle; aksnoḥ—of the eyes; parisara-bhuvam—the vicinity; va—or; sravanayoḥ—of the ears; manag—slightly; adhyarudham—entered; pranayi-jananam—of lovers; akṣara-padam—the syllable; kam api—something; antaḥ—in the heart; tosam—satisfaction; vitarat—granting; avalambat—from resting; anupadam—at every moment; nisargat—naturally; visvesam—of everyone; hrdaya—of the heart; padavim—the pathway; utsukayati—fills with love.

When the syllables of the beloved's name even momentarily enter the eyes or ears of the lover, at every moment they bring great satisfaction to the lover's heart.

What to speak of the lover's heart, they fill these syllables fill the hearts of the entire world with transcendental love.

Text 25 (a)

(iti paravṛtya dakṣinato vikasantam asokam avalokya sa-vismayam).

iti—thus; paravṛtya—turning; dakṣinataḥ—from the right; vikasantam—blossoming; asokam—an asoka tree; avalokya—seeing; sa—with; vismayam—wonder.

He turns and becomes struck with wonder as He notices a blossoming asoka tree on the right).

Text 25 (b)

sanke sankulitantar adya nibida-kridanu bandhecchaya
kunje vanjula-sakhinaḥ sasimukhi lina varivarti sa
no ced esa tad-anghri-saṅgama-vinabhavad akale katham
puspamoda-ninamtritali-patali-stotrasya patri-bhavet

atha—now; kunja—in the grove; adi—beginning with; linata—hiding; yatha—just as; vidagdha-madhava—in Vidagdha-madhava; sanke—I think; sankulita—bewildered; antaḥ—within; adya—now; nibida—intense; krida—pastimes; anubandha—in relation; icchaya—with the desire; kunje—in the grove; vanjula—of asoka; sakhinaḥ—trees; sasi-mukhi—moon-faced Rādhārāṇī; lina—has disappeared; varivarti—chooses; sa—She; na—not; u—indeed; cet—if; esaḥ—this; tat—of Her; anghri—of the feet; saṅgama—the touch; vina—without; abhavad—became; akale—at the improper time; katham—how?; puspa—of the flowers; amoda—the fragrance; ninamtrita—proclaimed; ali—of bumble-bees; patali—of the multitude; stotrasya—of the prayers; patri—the proper object; bhavet—may become.

"I think moon-faced Rādhārāṇī may have entered this grove of asoka trees with a desire to enjoy transcendental pastimes here. If this were not so, then how, when it is not the proper season, could the bumble-bees proclaim the glories of the fragrant (blossoming) asoka flowers, if Rādhārāṇī had not touched them with Her feet?"

Note: It is said that if a young girl touches an asoka tree with her foot, the tree will immediately blossom. in this verse Lord Kṛṣṇa thinks that because the asoka tree are blooming at the wrong time of the year because Srimatī Rādhārāṇī must have stepped on them as She walks through the forest.

Text 26 (a)

(iti parikramyan udgrivikaya rādhām dṛṣṭvā sanandam). priye kathyatam idanim ka va varta.

iti—thus; parikramyan—walking; udgrivikaya—with raised neck; rādhām—Rādhā; dṛṣṭvā—seeing; sa—with; anandam—bliss; priye—O beloved; kathyatam—let it be said; idanim—now; ka—what?; va—or; varta—is the news.

(He walks. Lifting His neck, He sees Rādhā. He becomes blissful). Beloved, please tell Me: What has happened?

Text 26 (b)

rādhikā: (sa-pranayersyam) tu-atto bha-ena jevva pala-edamhi. ettha vi mam vidambedum laddhosi.

sa—with; pranaya—of love; irsyam—the anger; tu-atto—of You; bha-ena—with fear; jevva—certainly; pala-edamhi—I fled; ettha—here; vi—even; mam—Me; vidambedum—to mock; laddosi—You have come.

Rādhikā: (With the anger of love) I fled out of fear of You. Even here You have come to mock Me.

Text 26 (c)

kṛṣṇaḥ: (satma-slagham) dṛṣṭa me patavarabhati, yatas tirodhana-vidyapaharena nirjita yuyam.

sa—with; atma—of the self; slagham—praise; dṛṣṭa—seen; me—My; patavarabhati—expertness; yataḥ—because; tirodhana—of disappearance; vidya—the science; apaharena—by removing; nirjita—defeated; yuyam—You are.

Kṛṣṇa: (Praising Himself) See how expert I am. By preventing You from hiding from Me I have defeated You.

Text 26 (d)

lalitā: (sanskṛtena) hanto bho van matra-jita-kasin

asminn eka-sarojasambhava-kṛta-stotro 'si vṛndāvane
rādhā bhuri-hiranyagarbha-racita-pratyāṅga-kanti-stava
hastodasta-mahidharas tvam asakṛn netranta-bhangi-cchata-
krstoccair dharanidhara mama sakhi tad vira mahankṛthaḥ

sanskṛtena—in Sanskrit; hanta—indeed; bhoḥ—O; vak—by words; matra—only; jita-kasin—defeated; asmin—in this; eka—by one; sarojasambhava—Brahma; kṛta—offered; stotraḥ—prayers; asi—You are; vṛndāvane—in Vṛndāvana; rādhā—Rādhā; bhuri—by many; hiranyagarbha—Brahmas; racita—fashioned; prati—on each; āṅga—limb; kanti—of the beauty; stava—prayers; hasta—by the hand; udasta—lifted; mahidharaḥ—Govardhana Hill; tvam—You; asakṛt—at once; netra—of the eyes; anta—from the corners; bhangi—of crooked glances; chata—effulgence; akṛta—attracted; uccaiḥ—greatly; dharanidhara—the great mountain of Kṛṣṇa; mama—my; sakhi—friend; tat—therefore; vira—O hero; na—do not; ahankṛthaḥ—become proud.

Lalitā: (In Sanskrit) O expert boaster, in this Vṛndāvana forest only one Brahma offers prayers to You, although many Brahmas offer prayers glorifying the beauty of each of Rādhā's transcendental limbs. You may lift Govardhana Hill with a single hand, but my friend Rādhā pulls the great mountain of Sri Kṛṣṇa with a single sidelong glance. O hero Kṛṣṇa, do not be so proud.

Text 27 (a)

kṛṣṇaḥ: lalite niline mayi vilokite natathyam tava vikatthanam bhavatinam
vidāṅkaravani.

lalite—O Lalitā; niline—disappeared; mayi—when I have; vilokite—seen; na—not; atathyam—false; tava—your; vikatthanam—boasting; bhavati—of you; vidāṅkaravani—I shall do.

Kṛṣṇa: O Lalitā, I shall disappear. In this way I shall remove your false boasting.

Text 27 (b)

sarvaḥ: evvam hodu.

evvam—in that way; hodu—act.

Everyone: Do it!

Text 27 (c)

kṛṣṇaḥ: iyaṁ uttaras cancarika-sancaya-rociḥ ullasi-syamala-palasa-guluchha duratas tapiccha-viccholi. tad esa savarṇataya sakhi-bhavam apanna mam atra sangopayisyati. (iti sa-vayasyo niṣkrāntaḥ).

iyam—this; uttaraḥ—in the north; cancarika—of black bees; sancaya—of a swarm; rociḥ—the splendor; ullasi—splendid; syamala—black; palasa—of wood; guluccha—an abundance; durataḥ—far away; tapiccha-viccholi—a grove of kadamba trees; tat—therefore; esa—this; savarṇataya—by being the same color; sakhi—of being a friend; bhavam—the nature; apanna—having attained; mam—Me; atra—here; sangopayisyati—will conceal; iti—thus; sa—with; vayasyaḥ—His friend; niṣkrāntaḥ—exits.

Kṛṣṇa: Far to the north is a grove of tamala trees as dark as a swarm of black bees. Because those trees and I are the same color We are close friends. Those trees will certainly give Me a good hiding place. (Accompanied by His friend Madhumāṅgala, Kṛṣṇa exits).

Text 27 (d)

lalitā: hala rahe kanhassa adamsanena ma uttamma. naṁ ditthaṁ jevva janehi. ta vijutta asavvado upasappamha.

hala—O; rahe—Rādhā; kanhassa—of Kṛṣṇa; adamsanena—by not seeing; ma—don't; uttamma—become unhappy; naṁ—Him; ditthaṁ—seen; jevva—certainly; janehi—You should know; ta—therefore; vijutta—separated from Him; asavvado—everywhere; upasappamha—we shall go.

Lalitā: O Rādhā, do not be unhappy because Kṛṣṇa is no longer in Your sight. You shall see Him again. Now that we are separated from Him we shall go everywhere to find Him.

Text 27 (e)

rādhikā: jadha bhanadi pi-a-sahi.

jadha—as; bhanadi—speaks; pi-a—dear; sahi—My friend.

Rādhikā: As My dear friends speaks.

Text 27 (f)

(iti tisraṁ tatha kurvanti).

iti—thus; tisraḥ—the three girls; tatha—in that way; kurvanti—act.

(The three girls do that).

Text 27 (g)

rādhikā: (uttaraṁ vana-lekhaṁ asadya sa-vimarsam). nunaṁ kanho ettha patto huvissadi jaṁ me pekkhanto dakkhinaṁ pa-ittho.

uttaram—in the north; vana-lekham—the forest; asadya—entering; sa—with; vimarsam—reflection; nunaṁ—is it not?; kanho—that Kṛṣṇa; ettha—here; patto—obtained; huvissadi—will be; jaṁ—because; me—Me; pekkhanto—seeing; dakkhinam—the south; pa-ittho—will enter.

Rādhikā: (She goes to the northern forest, and then pauses to reflect) Is this not the place where Kṛṣṇa will be found? If He sees Me He will escape and go to south.

Text 27 (h)

sa hariti bhavatibhiḥ svanta-hari harinyo
harir iha kim apaṅgatithya-sangi vyadhai
yad anuranita-vamsi-kakalibhir mukhebhyaḥ
sukha-trna-kavala vaḥ sami-lidhaḥ skhalanti

saḥ—He; hariti—in this direction; bhavatibhiḥ—by you; svanta-hari—handsome; harinyaḥ—O does; hariḥ—Kṛṣṇa; iha—here; kim—whether?; apaṅga—of the corners of the eyes; atithya—a guest; sangi—touching; vyadhai—has placed; yat—because; anuranita—sounded; vamsi—of the flute; kakalibhiḥ—by the sweet sounds; mukhebhyaḥ—from mouths; sukha—happy; trna—of grass; kavalaḥ—mouthfuls; vaḥ—of you; sami-lidhaḥ—half-chewed; akhalanti—fall.

O does, has handsome Kṛṣṇa come to this place and become the guest of the corners of your eyes? I can see that because you must have heard the sweet music of Kṛṣṇa's flute, the grass is now falling, half-chewed, from your mouths.

Text 28

(puro 'bhyupetya samantat paśyanti. sanskṛtena).

yad agalita-marandam vartate sakhi-vṛndām
milati ca yad alabdha-prema-ghurna khagali
tad iha na hi sikhandottamsini sa praviṣṭa
nikhila-bhuvana-ceto-harini kapi vidya

puraḥ—ahead; abhyupetya—approaching; samantat—in all directions; paśyanti—looking; sanskṛtena—in Sanskrit; yat—because; agalita—without trickling down; marandam—honey; vartate—remain; sakhi—of trees; vṛndām—the host; milati—meet together; ca—also; yat—because; alabdha—not attained; prema—of love; ghurna—agitation; khaga—of birds; ali—the flocks; tat—therefore; iha—here; na—not; hi—certainly; sikhanda-uttamsini—of Kṛṣṇa, who wears a crown of peacock feathers; sa—that; praviṣṭa—entered; nikhila—the entire; bhuvana—world; cetaḥ—the hearts; harini—enchanted; ka api—something; vidya—knowledge.

(She walks ahead, looks in all directions and says in Sanskrit:) Because the trees have become stunned and stopped oozing honey, and because the birds have all assembled together as if stunned with transcendental love, I think they must all be aware of the presence of Lord Kṛṣṇa, who wears a crown of peacock feathers, and who enchants the hearts of the entire world.

Text 29

(iti svayataḥ parikramya. sanskṛtena).

vighurnantaḥ pauspam na madhu lihate 'mi madhulihāḥ
suko 'yam nadatte kalita-jadima dadima-phalam
vivarna-parnagram carati hariniyam na haritam
pathanena svami tad ibhavara-gami dhruvam agat

iti—thus; svayataḥ—from the left; parikramya—; sanskṛtena—in Sanskrit; vighurnantaḥ—agitated; pauspam—clusters of flowers; na—not; madhu—honey; lihate—licks; ami—these; madhulihāḥ—bees; sukaḥ—parrot; ayam—this; na—does not; adatte—take; kalita—manifested; jadima—the condition of being stunned; dadima-phalam—pomegranate; vivarna—turned color; parna—of leaves; agram—the tip; carati—goes; harini—doe; iyam—this; na—not; haritam—green;

patha—the path; anena—by Him; svami—the master; tat—that; ibha—of elements; vara—the best; gami—gait; dhruvam—indeed; agat—attained.

(She walks to the left, and then says in Sanskrit:)

These restless bumble-bees fly to and from without drinking the nectar of these flowers. This parrot has become stunned, and will not eat the pomegranate near him. This doe has become pale and declines to eat the green grass beneath her. These are certain symptoms of the fact that Sri Kṛṣṇa, who walks like the best of graceful elephants, must have travelled down this path".

Text 30

(puro gatvā) esa vamado kali tamala-ali disa-i. (iti saci-kandharam nibhalya. sanskr̥tena).

naisargikany api nirargala-capalani
hitvadya sankula-tanuḥ pulakankurena
dr̥ṣṭim cirena parirabdha-tamala-sakha
sakha-mrgi-tatir iyaṁ kim adhas tanoti

purah—ahead; gatvā—going; esa—this; vamado—on the left; kali—black; tamala—of tamala trees; ali—group; disa-i—is seen; iti—thus; saci—tilted; kandharam—neck; nibhalya—looking; sanskr̥tena—in Sanskrit; naisargikani—natural; api—also; nirargala—uncheckable; capalatani—restlessness; hitvā—abandoning; adya—now; sankula—filled; tanuḥ—body; pulaka-ankurena—with hairs standing upright; dr̥ṣṭim—glance; cirena—for a long time; parirabdha—embraced; tamala—of the tamala trees; sakhaḥ—the branches; sakha-mrgi—of monkeys; tatih—troop; iyaṁ—this; kim—why; adhaḥ—downwards; tanoti—place.

(Goes ahead) On the left I see a grove of black tamala tree. (Tilting Her neck, She looks at the trees and says in Sanskrit:) Why have the monkeys in the branches of the tamala trees given up their natural restlessness? Why to their bodily hairs stand upright in ecstasy, and why do they stare at the ground in this way?

Text 31 (a)

ta esa manjula tavincha-ni-unja-sali-a pekkhidavva.

ta—in this way; esa—this; manjula—beautiful; tavincha—of tamala trees; ni-unja—of the grove; sali-a—the branches; pekkhidavva—may be seen.

In this way the branches of the tamala trees appear very beautiful.

Text 31 (b)

(praviśya)

kṛṣṇaḥ: (svagatam) satyam asyaṁ citta-catvara-saṅga-tvari premaavalir eva mad-uddesa-duti. yad alambitaṁ vijnata-bhuyistho 'smi samvrttaḥ. tataḥ sthanur iva niscalaṁ tisthami. (iti tatha sthitaḥ).

praviśya—enters; svagatam—aside; satyam—in truth; asyaḥ—of Her; citta—of the heart; catvara—in the courtyard; saṅga—touching; tvari—quickly going; prema—of love; avalih—the abundance; eva—certainly; mat—to Me; uddesa—in relation; duti—the messenger; yat—because; alambitaṁ—staying; vinnata—known; bhuyisthaḥ—greatly; asmi—I am; samvrttaḥ—engaged; tataḥ—therefore; sthanuḥ—a pillar; iva—like; niscalaḥ—motionless; tisthami—I shall stand; iti—thus; tatha—in that way; sthitaḥ—stands.

(Kṛṣṇa entes).

Kṛṣṇa: (Aside) The great love that Rādhā bears for Me in the courtyard of Her heart has become the messenger to quickly guide Her to Me. She can easily find Me now. I shall stand as still and motionless as a column. (He does that).

Text 31 (c)

rādhikā: (murdhanam anamayya kṛṣṇaṁ paśyanti. sa-vyajam). ettha kanho natthi.

murdhanam—Her head; anamayya—lowering; kṛṣṇaṁ—Kṛṣṇa; paśyanti—seeing; sa—with; vyajam—a trick; ettha—here; kanho—Kṛṣṇa; na—not; atthi—is.

Rādhikā: (Lowering Her head, She sees Kṛṣṇa. As a trick, She says:) Kṛṣṇa is not here.

Text 31 (d)

kṛṣṇaḥ: (svagatam) distya na dṛṣṭo 'smi.

svagatam—aside; distya—by good fortune; na—not; dṛṣṭaḥ—seen; asmi—I have been.

svagatam—aside; distya—by good fortune; na—not; dṛṣṭaḥ—seen; asmi—I have been.

Kṛṣṇa: (Aside) Fortunately She did not see Me.

Text 31 (e)

rādhikā: (sa-smitam) eso nilo mani kilo jjevva rehadi.

sa—with; smitam—a smile; eso—this; nilo—a blue; mani—jewelled; kilo—column; jjevva—certainly; rehadi—stands.

Rādhikā: (Smiling) Here is a blue column studded with jewels.

Text 31 (f)

kṛṣṇaḥ: nunam ghanandhakarato naḥam pratyabhijnataḥ.

nunam—is it not so?; ghana—dense; andhakarataḥ—because of the blinding darkness; na—not; aham—I am; pratyabhijnataḥ—recognized.

Kṛṣṇa: Is it not so that because of the dense, blinding darkness She cannot recognize Me?

Text 31 (g)

rādhikā: amhahe ujjalada indanila-kilassa.

amhahe—aha!; ujjalada—the splendor; indanila—of sapphires; kilassa—of the column.

Rādhikā: Ah, the splendor of this sapphire column!

Text 31 (b)

kṛṣṇaḥ: (sa-harsam apavarya)

re dhvanta-mandala sakhe saranagato 'smi
vistarayasva tarasa nija-vaibhavani
abhyasam abhyupagatapi muhur yatha sa
navaiti maṁ nava-kuraṅga-tarangi-netra

sa—with; harsam—joy; apavarya—aside; re—O; dhvanta-mandala—darkness;
sakhe—O friend; sarana—at the shelter; agataḥ—arrived; asmi—I am;
vistarayasva—please extend; tarasa—at once; nija—you; vaibhavani—potency;
abhyasam—nearby; abhyupagata—approached; api—although; muhuḥ—repeatedly;
yatha—as; sa—She; na—not; avaiti—understand; nava—young; kuraṅga—deer;
tarangi—with waves; netra—whose eyes.

Kṛṣṇa: (With happiness, He says to Himself:) O darkness, My friend, I take shelter of you. Please extend your influence at once, so that even though this girl, whose restless eyes are like the eyes of a doe, stares at Me at close range and for a long time, She will not understand who I am.

Text 32 (a)

rādhikā: (smitvā) accari-am accari-am. imassa nilovalassa antarale
padibimbida canda-ali lakkhi-adi.

smitvā—smiling; accari-am—wonderful; accari-am—wonderful; imassa—of this; nilovalassa—sapphire; antarala—in the middle; padibimbida—reflected; canda-ali—a row of moons; lakkhi-adi—is seen.

Rādhikā: (Smiles) Wonderful! Wonderful! I see a line of moons reflected on this sapphire column.

Note: Candrāvalī is, of course, the name of Rādhā's rival, and therefore the sentence may also be interpreted:

"Wonderful! Wonderful! I see My rival Candrāvalī reflected in this sapphire column".

Text 32 (b)

kṛṣṇaḥ: (smitam kṛtvā svagatam) katham samvidana khalu narmatanoti. (ity utthaya. prakāśam). priye satyam attha. yad ayaṁ tvad-asya—candro me hrd-vrtti-tarangesu bimbilas candrāvali babhuva.

smitam—a smile; kṛtvā—doing; svagatam—aside; katham—how is it?; samvidana—understanding; khalu—indeed; narma—a joke; atanoti—does; iti—

thus; utthaya—rising; prakāśam—openly; priye—O beloved; satyam—the truth; attha—You speak; yat—because; tvat—of You; asya—of the face; candraḥ—the moon; me—of Me; hṛt—of the heart; vṛtti—of the activities; tarangesu—on the waves; bimbitaḥ—is reflected; candra—of moons; avalī—a series; babhuva—has become.

Kṛṣṇa: (Smiles, and says to Himself:) How does She understand who I am that She can joke in this way? (He rises and says openly) Beloved, You speak the truth. When the moon of Your face is reflected on the many waves of the thoughts in My heart, the reflection is broken into many moons.

Text 32 (c)

rādhikā: amhahe. katham tumam jevva. tado nedam accari-am.

mahahe—Ah!; katham—how is it?; tumam—You; jevva—certainly; tado—then; na—not; idam—this; accari-am—wonderful.

Rādhikā: Oh! Is it You? Then it is not wonderful.

Text 32 (d)

kṛṣṇaḥ: vilasini kim anena vislesa-sampadyena keli-narmana. tad ehi. dana-gandhina kusuma-vrñdesu purna-murdhani saptaparna-kunje kṣaṇam visrama-sakukhyam anubhavama. (iti tatha sthitau).

vilasini—O playful girl; kim—what is the use?; anena—of this; vislesa—with puns; sampadyena—enriched; keli—playful; narmana—joking; tat—therefore; ehi—come here; dana-gandhina—very fragrant; kusuma—of flowers; vrñdena—with a multitude; purna—filled; murdhani—to the top; saptaparna—of saptaparna trees; kunje—in the grove; kṣaṇam—for a moment; visrama—of pastimes; saukhyam—the happiness; anubhavama—let us both experience; iti—thus; tatha—in that way; sthitau—situated.

Kṛṣṇa: O playful girl, what is the need for all these punning jokes? Come here. For a moment let us both enjoy transcendental pastimes in this saptaparna grove filled to the brim with the sweet fragrance of hosts of flowers. (They both do that).

Text 32 (e)

lalitā: visahe pekkha. kanhena saṅgada pi-a-sahi. jam tassa padehim
sammissida-im eda-e pada-im disanti.

visahe—O Viśākhā; pekkha—look!; kanhena—by Kṛṣṇa; saṅgada—
accompanied; pi-a—dear; sahi—the friend; jam—because; tassa—of Him;
padehim—with the footprints; sammissida-im—mixed; eda-e—of Her; pada-im—
the footprints; disanti—are seen.

Lalitā: Viśākhā, look! Our dear friend Rādhā has gone with Kṛṣṇa. Here we
can see Her footprints mixed with Him.

Text 32 (f)

viśākhā: (padaṅkan anusṛtya sanskṛtena).

priya-sakhi parirambhan anumukhyanubandhad
asadṛśa-vinivesan narma-laulyorjitani
iyam avisama-manda-nyasato jalpa-gosthim
pada-tatir iha rādhā-kṛṣṇayor atanoti

pada-aṅkan—the footprints; anusṛtya—following; sanskṛtena—in Sanskrit;
priya—dear; sakhi—friend; parirambhan—embraces; anumukhya-anubandhat—
because of facing each other; asadṛśa—disimilar; vinivesan—entrances; narma-
laulya-urjitani—playfulness; iyam—this; avisama—smooth; manda—gentle;
nyasataḥ—from the placement; jalpa-gosthim—conversation; pada—of footprints;
tatiḥ—the series; iha—here; rādhā-kṛṣṇayoḥ—of Rādhā and Kṛṣṇa; atanoti—is
places.

Viśākhā: (Following the footprints, she says in Sanskrit:) Here Rādhā and
Kṛṣṇa's footprints face each other, showing that here they must have embraced.
Here the footprints are uneven, showing that They must have enjoyed playful
pastimes. Here the footprints are soft and regular showing that They must have
had a long talk.

Text 33 (a)

kṛṣṇaḥ: priye nati-dure komalo 'yam kanci-dhvanir udacati. tatas tusnim
srnuvaḥ.

priye—O beloved; na—not; ati—very; dure—far away; komalaḥ—delicate;
ayam—this; kanci—of the sash of bells; dhvaniḥ—the sound; udacati—arises;
tataḥ—therefore; tunim—silence; srnuvaḥ—let us listen.

Kṛṣṇa: Beloved, not very far away is the soft sound of a tinkling sash of bells.
Let us become silent, and listen.

Text 33 (b)

viśākhā: hala vitthinna-valli-mandala-kundalide vi vana-khande pi-a-sahi-e
kadham kanho turi-am laddho.

hala—ah!; vitthinna—extended; valli—of creepers; mandala—with circle;
kundalide—encircled; i—indeed; vana-khande—in this forest; pi-a—dear; sahi-e—
by the friend; kadham—how?; kanho—Kṛṣṇa; turi-am—so quickly; laddho—was
obtained.

Viśākhā: This Ah! How was our dear friend Rādhā able to find Kṛṣṇa so
quickly in this part of the forest so much overgrown with creepers?

Text 33 (c)

lalitā:

garu-am rama-i jahim jo na tassa so ho-i dullaho bhuvane ma-ulantammi-rasale
kalakaṇṭhi takkhanam mila-i

garu—greatly; rama-i—play; jahim—where; jo—who; na—not; tassa—of Him;
sa—He; ho-i—is; dullabo—difficult to attain; bhuvane—in the world; ma-
ulantammi—budding; rasale—in a mango tree; kalakaṇṭhi—cuckoo; takkhanam—
at that moment; mila-i—meets.

Lalitā: Here that person who is difficult to find in this world enjoys
transcendental pastimes. For a moment a sweet-throated cuckoo stays on a
budding mango tree.

Text 34 (a)

kṛṣṇaḥ: priye pratyasanne tava sakhyau. tad ubhe parihasisyann antarito
bhavami. (iti tatha sthitah).

priye—O beloved; pratyasanne—arrived; tava—You; sakhyau—two friends; tat—
then; ubhe—with them; parihasisyann—joking; antaritaḥ—hidden; bhavami—I

shall become; iti—thus; tatha—in that way; sthitaḥ—is situated.

Kṛṣṇa: Beloved, here come Your two friends. I shall play a joke on them by hiding. (He does that).

Text 34 (b)

lalitā: (parikramya puro rādhām alokya ca sa-harsam). hala kudo so na-aro.

parikramya—walking; puraḥ—ahead; rādhām—Rādhā; alokya—seeing; ca—also; sa—with; harsam—happiness; hala—ah!; kudo—where; so—He; na-aro—the lover.

Lalitā: (Walking ahead, she sees Rādhā, and happily says:) Oh! Where is Your lover?

Text 34 (c)

rādhikā: (sa-smitam) ka kkhu taṁ janadi.

sa—with; smitam—a smile; ka—who?; kkhu—indeed; taṁ—Him; janadi—knows.

Rādhikā: (With a smile) Who knows?

Text 34 (d)

lalitā: (sa-narma-smitam sanskr̥tena aśr̥itya).

kaca mukta muktavalir api yayau nirguna-dasam
visuddham te dantacchada-yugam abhud danta-hrdaye
abandhasit kanci tad iva sakhi yuktasi harina
satinam vaḥ kṛtyam kim ucitam idam gokula-bhuvam

sa—with; narma—a playful; smitam—smile; sanskr̥tena—of Sanskrit; aśr̥itya—taking shelter; kacaḥ—hair; muktaḥ—dishevelled; mukta—of pearls; avalih—the string; api—even; yayau—has attained; nirguna—of being without a string; dasam—the condition; visuddham—free from red betel-nut stains; te—of You; dantacchada—of lips; yugam—the pair; abhut—has become; danta—scratched; hrdaye—whose chest; abandha—untied; asit—has become; kanci—the belt; tat—

therefore; iva—as if; sakhi—O friend; yukta—united; asi—You have been; harina—with Kṛṣṇa; satinam—chaste girls; vaḥ—of us; kṛtyam—to be done; kim—whether?; ucitam—proper; idam—this; gokula-bhuvam—of the residents of Gokula.

Lalitā: (With a playful smile, she says in Sanskrit:) Your hair is dishevelled, Your pearl necklace broke, Your teeth are no longer reddened with betel-nuts, Your breasts bear many scratch marks, and Your belt is untied. O friend, it appears that You have enjoyed conjugal union with Kṛṣṇa. Is this proper for us chaste girls of Gokula?

Text 35 (a)

kṛṣṇaḥ: (puro 'nusṛtya) lalite naham aparādhyami sakhyai. vane sangopito 'smi.

puraḥ—in front; anusṛtya—approaching; lalite—O Lalitā; na—not; aham—I; aparādhyami—have offended; sakhyai—your friend; vane—in the forest; sangopitaḥ—hidden hidden; asmi—I have been.

Kṛṣṇa: (Approaches) Lalitā, I have not done anything bad to your friend. I have been hiding in the forest the entire time.

Text 35 (b)

lalitā: kim ti pi-a-sahi-e sangovinijjo tumam.

kim—why?; ti—in this way; pi-a—dear; sahi-e—by my friend; sangovinijjo—to be hidden; tumam—You.

Lalitā: What did my dear friend do to make You hide in the forest?

Text 35 (c)

kṛṣṇaḥ: sundari nija-kandarpa-kala-pragalbhyasyapalapaya. (ity angulya darsayan). paśya paśya.

sundari—O beautiful girl; nija—own; kandarpa—amorous; kala—of pastimes; pragalbhyasya—of the boldness; apalapaya—causing to flee; iti—thus; angulya—with a finger; darsayan—indicating; paśya—look!; paśya—look!

Kṛṣṇa: O beautiful girl, Her bold amorous advances made Me flee. (Pointing with His finger). Look! Look!

Text 35 (d)

kathoragrair bhuyo vranam ajanayad vakṣasi nakhair
balad akramanti vyakirat api maṁ piccha-racanam
vikrsya chinnangim akṛta-vana-malam ca ruciram
idanīm janite na kim api puras te priya-sakhi

kathora—hard; agraiḥ—with tips; bhuyaḥ—repeatedly; vranam—a wound; ajanayat—produced; vakṣasi—on the chest; nakhaiḥ—with nails; balat—violently; akramanti—attacking; vyakirat—scattered; api—evenp mam—Me; piccha-racanam—crown of peacock feather; vikrsya—pulling; chinna—broken; angim—whose body; akṛta—undone; vana—of forest flowers; malam—the garland; ca—also; ruciram—beautiful; idanīm—now; janite—knows; na—not; kim api—anything; puraḥ—in the presence; te—your; priya—dear; sakhi—friend.

She wounded My chest with the hard tips of Her fingernails. She violently attacked Me and scattered My peacock feather decorations. She pulled apart My beautiful garland of forest flowers. Even though She did all these things, your dear friend now stands before you and says that She knows nothing about it.

Text 36 (a)

rādhā: (sapatrapam) hum appana kadu-a param dusedum pandidosi.

sa—with; apatrapam—embarrassment; hum—indeed; appana—by Yourself; kadu-a—having done; param—another; dusedum—to lay the blame; pandidosi—You are expert.

Rādhā: (Embarrassed) You are expert at blaming others for what You have done Yourself.

Text 36 (b)

(nepathye)

jaṭilā—puda-manjarahim. (ity ardhokte).

jaṭilā—yogīs with matted locks of hair; puda—opened; manjarīhim—with blossoms; iti—thus; ardha—half; ukte—spoken.

A Voice From Behind the Scenes: Jaṭilā, with the ones whose blossoms have opened (The sentence is half-finished).

Text 36 (c)

rādhikā: (sa-trasam) accahidam accahidam. bha-aṅkari buddhi-a. ta turi-am pala-emha. (iti sakhibhyam saha nistranta).

sa—with; trasam—fear; accahidam—very inauspicious; accahidam—very inauspicious; bha-aṅkari—frightened; buddhi-a—the old lady; ta—therefore; turi-am—quickly; pala-emha—let us flee.

Rādhikā: (Frightened) A calamity! A great calamity! It is the terrible old lady. Let us flee at once. (With Her two gopi-friends, She exits).

Text 36 (d)

(nepathye)
vihudimanto para-a-punjena hara-bhatta vi-a sava-e pphuranti satta-cchada-ppa-arah.

vuhudimanto—opulent; para-a—of pollen; punjena—with an abundance; hara—of Lord Siva; bhatta—the devotees; vi-a—like; sava-e—in autumn; pphuranti—blossoming; sattacchada—the saptaparna trees; ppa-arah—excellent.

Again the Voice From Behind The Scenes: Covered with pollen, in autumn, these beautiful saptaparna trees look like jaṭilā-yogīs. the devotees of Siva who wear matted locks of hair.

Text 36 (e)

kṛṣṇaḥ: (sa-vailakṣyam) hanta sapteparṇa varṇayata jatileti katudgarena batuna kadhārthito 'smi. tad agre suhrn-maṇḍalam eva prayami.
(iti niṣkrāntaḥ sarve).

sa—with; vailakṣyam—unhappiness; hanta—indeed; saptaparnam—a

saptaparna tree; varṇayata—by describing; jaṭilā—jaṭilā; iti—thus; katu—bitter; udgarena—by words; batuna—by the brahmacari; kadhathitaḥ—undone; asmi—I am; tat—therefore; agre—in the presence; suhṛt—of friends; mandalam—the circle; eva—certainly; prayami—I shall go; iti—thus; niṣkrāntaḥ—exits; sarve—everyone.

Kṛṣṇa: (Distressed) Ah! The brahmacari Madhumaṅgala used the word "jaṭilā" to describe the saptaparna trees. Jaṭilā is not coming now. These bitter words of his have ruined Me. Now let Me go to My gopa-friends.
(Everyone exits).

Act Seven Gaurī-tīrtha-vihāra Pastimes at Gaurī-tīrtha

Text 1

(tataḥ pravṛṇṇati vṛndā).

vṛndā: (samantad avalokya)

kadambali jṛmbha-bhara-parimalodgari-pavana
sphutad-yuthī yuthi-kṛta-madhupa-gana-pranayini
matat-keki-stoma mṛdula-yavasasya malina-bhus
tapante 'dya svantam mama ramayati dvadasa-vani

tataḥ—then; pravṛṇṇati—enters; vṛndā—Vṛndā; tataḥ—then; samantat—in all directions; avalokya—looking; kadamba—of kadamba; ali—the host; jṛmbha—yawning; bhara—abundance; parimala—fragrance; udgari—emitting; pavana—breeze; sphutat—blossoming; yuthi—yuthi flowers; yuthi-kṛta—assembled; madhupa—of bees; gana—songs; pranayini—affectionate; natat—dancing; keki—of peacocks; stoma—the host; mṛdula—tender; yavasasya—with grass; malina—darkened; bhuh—the earth; tapa-ante—in autumn; adya—now; sva-anta—heart; mama—my; ramayati—delights; dvadasa-vani—the twelve forests of Vṛndāvana.

(Vṛndā enters).

Vṛndā: (Looking in all directions) The breeze carries the sweet aroma scent of the blooming kadamba flowers, the jubilantly buzzing bees assemble on the yuthi flowers, the peacocks dance, and the earth is green with grass. Now that it is

autumn, these twelve forests of Vṛndāvana delight my heart.

Text 2 (a)

(nepathye drstim niksipyā) katham asau purnamasi nija-parṇa-kutiropanta-vatikayam abhimanyuna sankathayanti vartate. tad aham ksanam atraiva tistheyam.

nepathye—behind the scenes; drstim—a glance; niksipyā—casting; katham—why?; asau—she; purnamasi—Paurṇamāsī; nija—own; parṇa—of leaves; kutira—the cottage; upanta—nearby; vatikayam—in the garden; abhimanyuna—with Abhimanyu; sankathayanti—talking; vartate—is; tat—therefore; aham—I; ksanam—for a moment; atra—here; eva—certainly; tisthayam—shall stay.

(Glancing behind the scenes) Why is Paurṇamāsī talking with Abhimanyu in the garden by her cottage of leaves? Let me wait here a moment.

Text 2 (b)

(pravisya tatha-bhuta purnamasi).

purnamasi: vatsabhimanyo kim artham pratar evaḥ upasaditasmi.

pravisya—entering; tatha-bhuta—in that way; purnamasi—Paurṇamāsī; vatsa—O child; abhimanyo—Abhimanyu; kim artham—why?; pratah—early in the morning; eva—certainly; aham—I; upasadita—approached; asmi—am.

(Enter Purnmasi, as described)

Paurṇamāsī: Abhimanyu, my child, why have you come to me so early in the morning.

Text 2 (c)

abhimanyu: tujjha anam gahidum.

tujjha—of you; anam—the permission; gahidum—to take.

Abhimanyu: To ask your permission.

Text 2 (d)

paurnamasi: kasminn arthe.

kasminn—in what?; arthe—matter.

Paurṇamāsī: For what?

Text 2 (e)

abhimanyu: varisahanavi-e mahura-patthano.

varisahanavi-e—of Rādhā, the daughter of Maharaja Vrsabhanu; mahura—to Mathura; patthano—in the journey.

Abhimanyu: To take Rādhā to Mathura.

Text 2 (f)

paurnamasi: (sa-vyatham) kas tatra hetuh.

sa—with; vyatham—anxiety; kah—what?; tatra—in that; hetuh—is the cause.

Paurṇamāsī: (Anxious) Why?

Text 2 (g)

abhimanyuḥ: donham raha-mahavanam capalam jevva.

donham—of the couple; raha-mahavanam—Rādhā and Kṛṣṇa; capalam—the amorous pastimes; jevva—certainly.

Abhimanyu: There is a love affair between Rādhā and Kṛṣṇa.

Text 2 (h)

paurnamasi: vira kena tavedam varnitam.

vira—O hero; kena—by whom?; tava—of you; idam—this; varnitam—was described.

Paurṇamāsī: O hero, who told you such a thing?

Text 2 (i)

abhimanyuḥ: pi-a-va-assena govaddhanena.

pi-a—dear; va-assena—by the friend; govaddhanena—Govardhana.

Abhimanyu: My dear friend Govardhana.

Text 2 (j)

paurṇamasi: vatsabhimanyo caturan-manyo 'pi tvam anarya-buddhir asi. yena bhojendra-vallabhasya kautilya-cakrena vibhramyase.

vatsa—O child; abhimanyo—O Abhimanyu; caturam—intelligent; manyah—considering yourself; api—although; tvam—you; anarya—not good; buddhih—with intelligence; asi—you are; yena—by which; bhoja—of the Bhoja dynasty; indra—of the king; vallabhasya—the beloved (Kamsa); kautilya—of crookedness; cakrena—by the wheel; vibhramyase—spun around.

Paurṇamāsī: Child Abhimanyu, although you think that you are very clever, your intelligence is not very good. The whirlpool of Kamsa's crookedness has spun you around in circles.

Text 2 (k)

abhimanyuḥ: adipasiddha esa pa-utti kena va na kahijja-i.

adi—very; pasiddha—famous; esa—this; pa-utti—activity; kena—why?; va—or; na—not; kahijja-i—is spoken.

Abhimanyu: Their conduct is very well known. Why should I not accuse Them?

Text 2 (l)

paurṇamasi: putra nunam karnejapanam upajapena lupta-viveko 'si. tad akarnaya.

putra—O son; nunam—is it not so?; karnejapanam—of gossipers; upajapena—by the gossip; lupta—removed; vivekah—discrimination; asi—you are; tat—therefore; akarnaya—please listen.

Paurṇamāsī: Son, is it not that your discrimination has been stolen by the tales of these gossipers? Please listen.

Text 2 (m)

abhimanyuḥ: anavehi.

anavehi—please instruct.

Abhimanyu: Please instruct me.

Text 2 (n)

paurṇamasi: vatsa yena lavanya-gandha-lava-lubdhena kamsa-sardulena svayam eva rādhā-mrgi mrgyate. tasya darunasya kamsa-sardulasya hastopari nyayyah katham asyah praksepah.

vatsa—O child; yena—by whom; lavanya—of the beauty; gandha—of the fragrance; lava—for a fractional part; lubdhena—greedy; kamsa—of Kamsa; sardulena—by the tiger; svayam—personally; eva—certainly; rādhā—of Rādhā; mrgi—the doe; mrgyate—is sought; tasya—of him; darunasya—the cruel; kamsa—of Kamsa; sardulasya—tiger; hasta-upari—into the hand; vyayyah—to be placed; katham—why?; asyah—of Her; praksepah—placing.

Paurṇamāsī: Aroused by a whiff? of the sweet fragrance of Her beauty, the tiger Kamsa is hunting the doe Rādhā. Why should you place Her in the hand of this cruel tiger Kamsa?

Text 2 (o)

abhimanyuḥ: bha-avadi tattha cinta. so kkhu kusali suhittamo govaddhano jena vijja-mahurihim mahurindo vasi-ki-o.

bha-avadi—O noble lady; tattha—there; na—not; cinta—anxiety; so—he; kkhu—indeed; kusali—favorable; hodu—may be; suhittamo—dear friend; govaddhano—Govardhana; jena—by who; vijja—of knowledge; mahurihim—by the sweetness; mahurindo—the king of Mathura; vasi-ki-o—is controlled.

Abhimanyu: O noble lady, what anxiety need there be in that? With the sweetness of this great learning, my dear friend Govardhana keeps Kamsa under his control.

Text 2 (p)

paurnamasi: (sa-khedam. ksanam anudhyaya). hamho dhanyanam murdhanya govinda-matur matuleyo 'si. katham alpayusam gokula-dvesinam mandala-patitam alambase. tad adya kayapi maryadaya tvam paryapayitum icchami.

sa—with; khedam—unhappiness; ksanam—for a moment; anudhyaya—reflecting; hamho—ah!; dhanyanam—of those who are fortunate; murdhanya—O most important one; govinda—of Kṛṣṇa; matur—of the mother; matuleyah—the cousin; asi—you are; katham—why?; alpa—short; ayusam—of those whose lives; gokula—of Gokula; dvesinam—of the enemies; mandala—in the circle; patitam—falling; alambase—You have attained; tat—therefore; adya—now; kaya api—with a certain; maryadaya—restriction; tvam—you; paryapayitum—to the place; icchami—I wish.

Paurṇamāsī: (Broods for a moment) O most fortunate one, you are the cousin of Kṛṣṇa's mother. How is it that you have fallen into the circle of the short-lived enemies of Gokula village? Today I wish to place some restrictions on you.

Text 2 (q)

abhimanyuḥ: anavedu tattha-hodi.

anavedu—may order; tattha-hodi—the noble lady.

Abhimanyu: The noble lady may order me.

Text 2 (r)

paurnamasi: vatsa sa kacin matsara-kalpitapi kim-vadanti yadi tvaya natathyataya pratiyate tatah svayam eva caksusor aparoksi-kṛtya yathestam cestaniyam.

vatsa—O child; sa—this; kacit—something; matsara—with malice; kalpita—concieved; api—even; kim-vadanti—rumor; yadi—if; tvaya—by you; na—not; atathyataya—as a lie; pratiyate—is believed; tatah—then; svayam—personally; eva—certainly; cuksusor—in the eyes; aparoksi-kṛtya—seeing; yatha—as; istam—desired; cestaniyam—may be performed.

Paurṇamāsī: Child, if you actually do not accept that this malicious rumor is a lie, then at least investigate the matter, and when with your own eyes, you see that it is true, then you may do as you wish.

Text 2 (s)

abhimanyuḥ: (sa-prasrayam) bha-avadi siro-gahidam de nidesa-kusumam.

sa—with; prasrayam—humbleness; bha-avadi—O noble lady; siro—on the head; gahidam—taken; de—of you; nidesa—of the instruction; kusumam—the flower.

Abhimanyu: (With humbleness) O noble lady, I place the flower of your words upon my head.

Text 2 (t)

paurnamasi: (sanandam) somanana goman atra bhuyah.

sa—with; anandam—happiness; soma—moon; anana—face; go-man—the master of many cows; atra—here; bhuyah—may be.

Paurṇamāsī: (happily) O moon-faced one, may you become the master of many cows.

Text 2 (u)

abhimanyuḥ: bha-avadi amba mam puno puno bhanadi putta canda-ali-candi-accanena go-addhano jahattha-nama samvutto. ta vahudiya vitattha dikkhavijja-utti.

bha-avadi—O noble lady; amba—mother; mam—to me; puno—again; puno—and again; bhanadi—says; putto—O son; canda-ali—of Candravali; candi—of Durga; accanena—by the worship; go-addhano—Govardhana-gopa (the master of cows); jahattha—appropriate; nama-a—whose name; samvutto—has become; ta—therefore; vahudiya—wife; vitattha—in that; dikkhavijja-utti—should become initiated.

Abhimanyu: O noble lady, my mother tells me again and again my mother tells me: "Son, because Candravali worships goddess Durga, Govardhana-gopa name has become very appropriate for him. For this reason your wife Rādhā should also become initiated into the worship of Durga.

Note: The word "govardhana" means "master of many cows". Govardhana-gopa has become the master of many cows, because of Candravali's worship, and therefore his name is now very appropriate.

Text 2 (v)

paurṇamasi: mangala-mate sarva-mangalarādhāne diksitaṁ avilambam eva varsabhanavim viddhi.

mangala—auspicious; mate—whose heart; sarva—all; mangala—auspicious; arādhāne—in the worship; diksitaṁ—initiated; avilambam—without delay; eva—certainly; varsabhanavim—Rādhā, the daughter of Maharaja Vrsabhanu; viddhi—please know.

Paurṇamāsī: O auspicious-heart, please know that very soon Rādhā will be initiated into the worship of a deity who is all-auspicious.

Text 2 (w)

abhimanyuḥ: bha-avadi anukampido mhi. (iti niskrantah).

bha-avadi—O noble lady; anukampido—the object of kindness; mhi—I am; iti—thus; niskrantah—exits.

Abhimanyu: O noble lady, you are very kind to me. (He exits).

Text 2 (x)

vṛndā: (parikramya) vande bhagavatim.

parikramya—walking; vande—I offer respects; bhagavatim—to the noble lady.

Vṛndā: (Walking) I offer my respects to the noble lady.

Text 2 (y)

paurṇamasi: (vilokya subhasirbhir abhivandya ca). vatse kamam kṛtārthasi.
tad avedaya rādhā-madhavayor nikunja-keli-madhurim.

vilokya—looking; subha—auspicious; asirbhih—with benedictions;
abhivandya—greeting; ca—also; vatse—O child; kamam—to your heart's content;
kṛta—attained; artha—object; asi—you are; tat—therefore; avedaya—please
describe; rādhā-madhavayoh—of Rādhā and Kṛṣṇa; nikunja—in the forest-groves;
keli—of the amorous pastimes; madhurim—the sweetness.

Paurṇamāsī: (Noticing her, she greets her with words of benedictions) Child,
you possess all good fortune. Please tell me of the sweetness of Rādhā and Kṛṣṇa's
pastimes in the forest-grove.

Text 2 (z)

vṛndā:

sarvasvam prathama-rasasya yah prathīyan
kamsarer udayati rādhāya vilasaḥ
vaktum ko viramati tam janah samantad
anandas tirayati ced giram na vṛttim

sarvasvam—the great treasure; prathama-rasasya—of amorous love; yah—
which; prathīyan—expanding; kamsa-areh—of Lord Kṛṣṇa, the enemy of Kamsa;
udayati—manifests; rādhāya—with Rādhā; vilasaḥ—the pastimes; vaktum—to
describe; kah—who; viramati—ceases; tam—they; janah—a person; samantat—
completely; anandah—bliss; tirayati—stops; cet—if; giram—of words; na—not;
vṛttim—the action.

Vṛndā: The pastimes of Rādhā and Kṛṣṇa are the great treasure of transcendental conjugal love. Who would stop describing them as long as transcendental bliss does not stop His voice?

Text 3

paurnamasi: (sanandam) putri vrnde

harir eṣa na ced avātarīṣyan
mathurāyām madhurākṣi rādhikā ca
abhaviṣyad iyaṁ vṛthā viṣṭiḥ
makarāṅkas tu viśeṣataḥ tadātra

sa—with; anandam—bliss; putri—O daughter; vrnde—Vṛndā; hariḥ—Lord Kṛṣṇa; eṣaḥ—this; cet—if; avātarīṣyat—would have descended; mathurāyām—Mathurā; madhura-akṣi—O lovely-eyed (Paurṇamāsī); rādhikā—Śrīmatī Rādhikā; ca—and; abhaviṣyat—would have been; iyaṁ—this; vṛthā—useless; viṣṭiḥ—the whole creation; makara-aṅkaḥ—the demigod of love, Cupid; tu—then; viśeṣataḥ—above all; tadā—then; atra—in this.

Paurṇamāsī: (Blissful) O daughter Vṛndā,
"O Paurṇamāsī, if Lord Hari had not descended in Mathurā with Śrīmatī Rādhārāṇī, this entire creation—and specially Cupid, the demigod of love—would have been useless."

Text 4 (a)

tad adya gostha-madhye tavopasattir mam vismaprayati.

tat—therefore; adya—now; gostha—of Vraja; madhye—in the midst; tava—of you; upasattih—the entrance; mam—me; vismarayati—surprises.

For this reason I am surprised that at this time you have come into Vraja village.

Text 4 (b)

vṛndā: bhagavati tavarate ko 'pi gariyan arthah. tad atra lalitam
apeksamanasmi.

bhagavati—O noble lady; tvarate—hastens; kaḥ api—something; gariyan—

significant; arthah—purpose; tat—therefore; atra—here; lalitam—for Lalitā; apeksamana—waiting; asmi—I am.

Vṛndā: O noble lady, there is something very serious. For this reason I am waiting here for Lalitā.

Text 4 (c)

purnamasi: kidrso 'yam.

kidrsah—like what?; ayam—this.

Paurṇamāsī: What is it?

Text 4 (d)

vṛndā: purve-dyur adistasmi govindena. yatha

ahara gauri-tirtham

madhura-sriyam tatra rantum icchami

padmavalambi-karaya

priyaya padmavatamsikaya

purve-dyuh—yesterday; adista—instructed; asmi—I was; govindena—by Kṛṣṇa; yatha—as; ahara—please bring; gauri-tirtham—to Gauri-tirtha; madhura—of sweetness; sriyam—the beauty; tatra—there; rantum—to enjoy pastimes; icchami—I desire; padma—a lotus; avalambi—holding; karaya—in Her hand; priyaya—with My beloved; padma—of lotuses; avatamsikaya—with garlands.

Vṛndā: Yesterday I received an request from Kṛṣṇa. He said: "Please give very sweet beauty to the place Gauri-tirtha. In that place I wish to enjoy pastimes with My beloved, who will wear garlands of lotus flowers and hold a lotus in Her hand.

Text 5

purnamasi: yuktam adistam yad adya saubhagya-purnima. tatha hi

prasunair adbhutaih kanta

kantena sravani-dine

prasadhita prasiddhena

saubhagyena vivardhate

yuktam—appropriate; adistam—requested; yat—because; adya—to today; saubhagya—of auspiciousness; purnima—the full-moon day; tatha hi—furthermore; prasunaih—with flowers; adbhutaih—wonderful; kanta—the beloved; kantena—by the lover; sravani-dine—on the full-moon day of the month of sravana; prasadhita—decorated; prasiddhena—celebrated; saubhagyena—by the good fortune; vivardhate—is increased.

Paurṇamāsī: This is a very appropriate request, for today is the auspicious day known as saubhagya-purnima. A famous verse says: "A woman decorated by her lover with many wonderful flowers on the full-moon day of the month of sravana attains great good fortune".

Text 6 (a)

tatas tatah.

tatah—then; tatah—then.

Then? Then?

Text 6 (b)

vṛndā: tatas ca tad-vṛtte sarika-mukhatah sakhi-samsadi sancarite yatharthatas tarkita-rādhārtha-siddhir api padma lalitam kataksayanti hathad avadit.

tatah—then; ca—also; tat-vṛtte—in the verse; sarika—of a female parrot; mukhatah—from the mouth; sakhi—of gopi-friends; samsadi—in the assembly; sancarite—recited; yatha-arthatah—appropriately; tarkita—logically considered; rādhā—of Rādhā; artha—of the meaning; siddhih—the perfection; api—although; padma—Padma; lalitam—at Lalitā; kataksayanti—glancing from the corner of her eyes; hathat—vehemently; avadit—said.

Vṛndā: A female parrot recited that verse in the assembly of gopis. Even though she knew that the verse actually referred to Rādhā, Padma glanced at Lalitā from the corner of her eyes, and vehemently said:

Text 6 (c)

utphulla-murteh samam ullasantyas
candravales candraka-mandalena
mlasyanti saubhagya-bhara-prabhabhir
garvandha-gopi-vadanambujani

utphulla—blossomed; murteh—whose form; samam—with; ullasantyah—glittering; candravaleh—of Candravali; candraka—of moonlight; mandalena—with the circle; mlasyanti—will cause to wilt; saubhagya—of good fortune; bhara—of the abundance; prabhabhih—with the splendor; garva—with pride; anda—blinded; gopi—of the gopis; vadana—of the faces; ambujani—the lotus flowers.

Her transcendental form glittering with happiness as she enjoys transcendental pastimes with Lord Kṛṣṇa, the full moon of Candravali, shining with the moonlight of her great good fortune, will wilt the ambuja lotus faces of the gopis blind with pride.

Note: The ambuja lotus opens during the day and closes with the moonrise at night.

Text 7 (a)

paurnamasi: tatas tatah.

tatah—then; tatah—then.

Paurṇamāsī: Then? Then?

Text 7 (b)

vṛndā: (vihasya) tatas ca smeraya drsti-mudrayaiva tam adhiram avadhirayanti
lalita maya saha rādhām upasadya kalye prasthanaya tam ati-sambhramam
lambhayam asa. paśya vṛtte 'dya yame seyam najagama.

vihasya—laughing; tatah—then; ca—also; smeraya—smiling; drsti—of a glance; mudraya—with the sign; eva—certainly; tam—to her; adhiram—fool; avadhirayanti—treating with contempt; lalita—Lalitā; maya—me; saha—with rādhām—to Rādhā; upasadya—went; kalye—at the proper time; prasthanaya—for departing; tam—Her; ati—with great; sambhramam—haste; lambhayam asa—went; paśya—look!; vṛtte—attained; adya—now; yame—the period of three hours; sa— ; ayam—She; na—not; ajagama—has come.

Vṛndā: (Laughing) Then, with a smiling glance Lalitā showed her contempt

for the fool Padma. Early in the morning Padma and I went to find Rādhā to arrange for Her to go and meet Kṛṣṇa. Look! Even at this hour She still has not come.

Text 7 (b)

lalita: sahi vunde juttam gavva-idam pa-uma-e. danim janidam. tattha patthane kudo amhanam joggada.

pravīsyā—entering; sahi—O friend; vunde—Vṛndā; juttam—properly; gavva-idam—being proud; pa-uma-e—by Padma; danim—now; janidam—it is understood; tattha—there; patthane—in the journey; kudo—where?; amhanam—of us; joggada—the appropriateness.

Lalitā: Friend Vṛndā, Padma had reason to be proud. Now I understand. How can we go there?

Text 7 (c)

paurṇamasi: putri katham evam.

putri—O daughter; katham—how?; evam—in this way.

Paurṇamāsī: My daughter, what do you mean?

Text 7 (d)

lalita: bha-avadi tumha purado amhanam tinna-dohagga-sallena kim ugghadidena.

bha-avadi—O noble lady; tumha—of you; purado—in the presence; amhanam—of us; tinna—sharp; dohagga—of misfortune; sallena—by the arrow; kim—what is the need; ugghadidena—of pulling up.

Lalitā: O noble lady, what is the use of our showing to you the sharp arrow of our misfortune?

Text 7 (d)

paurnamasi: vatse susrusur asmi. varnyatam.

vatse—O child; susrusuh—eager to hear; asmi—I am; varnyatam—let it be described.

Paurṇamāsī: Child, I am very eager to hear it. Tell me.

Text 7 (e)

lalita: (sasram) ajje gora-patta-suttena ganthide ekka divva-mala pi-a-sahi-e kanhassa dinna; sa amhehim pa-umi-a-dhammille takkalam jjevva dittha.

sa—with; asram—tears; ajje—O noble lady; gora—golden; patta—silk; suttena—with a thread; ganthida—strung; ekka—one; divva—splendid; mala—flower garland; pi-a—dear; sahi-e—by our friend; kanhassa—to Kṛṣṇa; dinna—was given; sa—that; amhehim—by us; pa-umi-a—of Padma; dhammille—in the braided hair; takkalam—at that time; jjevva—certainly; dittha—was seen.

Lalitā: (With tears) O noble lady, our dear friend Rādhā strung a splendid flower garland on a gold silk thread and gave it to Kṛṣṇa. We later saw that same garland decorating Padma's braided hair.

Text 7 (f)

paurnamasi: sthane glanir iyam. badham asampraptam etad govindasya.

sthane—properly; glanir—unhappiness; iyam—this; badham—certainly; asampraptam—impropriety; etad—this; govindasya—of Kṛṣṇa.

Paurṇamāsī: Your unhappiness is natural. It was not proper for Kṛṣṇa to do that.

Text 7 (g)

vṛndā: santam amangalam.

santam—pacified; amangalam—the inauspiciousness.

Vṛndā: Now the trouble is ended.

Text 7 (h)

paurṇamasi: vṛnde kathyatam kim namedam.

vṛnde—O Vṛndā; kathyatam—let it be told; kim—what?; nama—indeed; idam—this.

Paurṇamāsī: Vṛndā, tell us how.

Text 7 (i)

vṛndā: varṇitam me manasya-vakyaya taya kakkhatikaya kadamba-sakhayam malam alambya kalindim avagadhe vana-malini sampravṛtte ca ketaki-paraga-cakra-cande marun-mandale padma kilemam jahara. marutas tu muddha kalankam jagameti.

varṇitam—described; me—to me; manasya—of human beings; vakyaya—with the words; taya—by her; kakkhatikaya—by Kakkhatika; kadamba—of a kadamba tree; sakhayam—on the branch; malam—the garland; alambya—resting; kalindim—into the Yamuna; avagadhe—entering; vana—of forest flowers; malini—wearing a garland; sampravṛtte—being so; ca—also; ketaki—of ketaki flowers; paraga—of pollen; cakra-cande—in the whirling circle; marut—of the wind; mandale—in the circle; padma—Padma; kila—indeed; imam—the garland; jahara—took; marutah—the wind; tu—indeed; muddha—uselessly; kalankam—fault; jagama—attained; iti—thus.

Vṛndā: Speaking in human words, the old monkey Kakkhatika told me what happened: Kṛṣṇa placed the garland on the branch of a kadamba tree, and then went to bathe in the Yamuna. While He was bathing the wind blew circle of ketaki pollen. During that whirlwind Padma stole the garland. Later Padma blamed the wind for blowing the garland away.

Text 7 (j)

lalita: dhutte munca nam vancanam.

dhutte—O rascal; munca—abandon; nam—this; vancanam—cheating.

Lalitā: Rascal, give up your cheating.

Text 7 (k)

vṛndā: puspā-manjaribhyah sape.

puspā—of flowers; manjaribhyah—by the blossoms; sape—I swear.

Vṛndā: By the blossoming flowers, i swear it it true.

Text 7 (l)

lalita: (visrabhya) hala saccam saccam. amha purado appano sohaggam vikkheventi pa-umi-a malam vivaredi. kanha-mittanam aggado una nam samvaredi.

visrabhya—with faith; hala—ah! it is; saccam—it is true; saccam—it is true; amha—of us; purado—in the presence; appano—of herself; sohaggam—the good fortune; vikkheventi—displaying; pa-umi-a—Padma; malam—the garland; vivaredi—shows; kanha—of Kṛṣṇa; mittanam—of the friends; aggado—in the presence; una—again; nam—this; samvaredi—conceals.

Lalitā: (Believing) Ah! It is true! It is true! Padma shows the garland to us and proclaims her good fortune, but then she hides it from Kṛṣṇa's friends.

Text 7 (m)

paurnamasi: putri lalite sphutam atra purnimayam yusmakam anudyamaya padmaya tam chadma-caturim prasarya gauri-tirtham candravali lambhita.

putri—O daughter; lalite—Lalitā; sphutam—clearly; atra—here; purnimayam—on the full-moon day; yusmakam—of you; anudyamaya—for undoing the plans; padmaya—by Padma; tam—this; chadma—of deception; caturim—expertise; prasarya—manifesting; gauri-tirtham—Gauri-tirtha; candravali—Candravali; lambhita—has attained.

Paurnamāsī: Daughter Lalitā, Padma is using her skill at deception. She has taken Candravali to Gauri-tirtha on this full-moon day just to undo your plan.

Text 7 (n)

vṛndā: yuktam aha bhagavati. tad adya gauri-tirthe rādhikopanitiḥ kalyani me na pratibhati.

yuktam—properly; aha—has spoken; bhagavati—the noble lady; tat—therefore; adya—today; gauri-tirthe—at Gauri-tirtha; rādhikā—of Rādhikā; upanitiḥ—taking; kalyani—auspicious; me—to me; na—not; pratibhati—appears.

Vṛndā: The noble lady speaks the truth. To take Rādhikā to Gauri-tirtha today seems inauspicious to me.

Text 7 (o)

(pravisya)
visakha: vunde kalyani padibhadi tti bhananhi.

pravisya—entering; vunde—O Vṛndā; kalayani—auspicious; padibhadi—it appears; tti—thus; bhanadi—you should say.

(Viśākhā enters).
Viśākhā: Vṛndā, you should say "it seems auspicious".

Text 7 (p)

vṛndā: katham evam.

katham—why?; evam—in this way.

Vṛndā: Why is that?

Text 7 (q)

visakha: go-ullesari-muhado ajja sohagga-punnimam suni-a karala-e canda-ali appa-bhattuno mallassa pase patthavi-adi.

go-ula—of Gokula; isari—of the queen; muhado—from the mouth; ajja—today; sohagga-punnimam—the auspicious full-moon day of saubhagya-purnima;

sunī-a—hearing; karala-e—by Karala; canda-ali—Candravali; appa—own; bhattuna—of the husband; mallassa—of the wrestler; pase—by the side; patthavi-adi—is placed.

Viśākhā: Hearing from the moth of Gokula's queen Yasoda that today is the auspicious full-moon day of Saubhagya-purnima, Karala has arranged that Candravali spend the entire time by the side of her wrestler husband.

Text 7 (r)

lalita: (sa-harsam) visahe ittha-de-o saro-anaho de pasidadu. ta tuvari-adu.

sa—with; harsam—joy; visahe—O Viśākhā; ittha—worshipable; de-o—deity; daro-anaho—the sun-god; de—to you; pasidadu—may be merciful; ta—therefore; tuvari-adu—let there be haste.

Lalitā: (With happiness) Viśākhā, may your worshipable deity, the sun-god, be merciful to you. Hurry!

Text 7 (s)

paurṇamasi: putri vṛnde kam apy adyatanim abhimanyor darunam durmantri-mudram rādhāyam avedya mayapy asyah sankā-pankavali-sankalanaya gauri-tirthe bhavitavyam.

putri—O daughter; vṛnde—Vṛndā; kam api—something; adyatanim—present; abhimanyoh—of Abhimanyu; darunam—terrible; durmantri—of a bad advisor; mudram—the mark; rādhāyam—Rādhā; avedya—after informing; maya—by me; api—also; asyah—of Her; sankā—of fear; panka—of mud; avalī—the abundance; sankalanaya—for washing away; gauri-tirthe—at Gauri-tirtha; bhavitavyam—should be.

Paurṇamāsī: Daughter Vṛndā, I shall inform Rādhā of Abhimanyu's present fearful plan given to him by a wicked counselor, and then I shall stay with Her at gauri-tirtha to wash away the mud of the all Her fears.

Text 7 (t)

vṛnde: bhagavati purvena gauri-tirtham lavanga-kudungasya prangane sa-visakhaya rādhāya sardham sadhayatu tatra-bhavati. tavad avam madhavam

asadayavah.

bhagavati—O noble lady; purvena—east; gauri-tirtham—to Gauri-tirtha; lavanga—of clove trees; kudungasya—of the grove; prangane—in the courtyard; sa—with; visakhaya—Viśākhā; rādhāya—Rādhā; sardham—with; sadhayatu—should go; tatra-bhavati—You; tavat—then; avam—we both; madhavam—to Kṛṣṇa; asadayavah—shall bring.

Vṛndā: O noble lady, you should go with Rādhā and Viśākhā to the grove of lavanga trees east of Gauri-tirtha. In the meantime, the two of us will bring Kṛṣṇa.

Text 7 (u)

(purnamasi visakhaya saha niskrantah).

purnamasi—Paurṇamāsī: visakhaya—Viśākhā; saha—with; niskrantah—exits.

(Paurṇamāsī exits with Viśākhā).

Text 7 (y)

lalita: (vṛndāya saha parikramya) hala pekkhi-adu dahine esa durado sevva-e samam jappanti pa-uma.

vṛndāya—Vṛndā; sah—with; parikramya—walking; hala—ah!; pekkhi-adu—should be seen; dehine—to the south; esa—she; durado—from far away; sevva-e—Saibya; samam—with; sappanti—talking; pa-uma—Padma.

Lalitā: (walks with Vṛndā) Ah! Look! Way over there in the south Padma is talking with Saibya.

Text 7 (w)

vṛndā: sakhi nasangatam vyahared visakha. (ity agrato gatva sa-vimarsam). sakhi paramautsukya-sambhutenā bhurina sambhramena sambhedita rādhikā-vinayam anirdharya turnam avam viduram agate. tad atra ganga-pare purnamasim ksanam pratipalayavah. (iti niskrante).

sakhi—O friend; na—not; asangatam—a lie; vyaharet—will speak; visakha—Viśākhā; iti—thus; agratah—ahead; gatva—going; sa—with; vimaram—reflecting;

sakhi—O friend; parama—supreme; autsukya—of eagerness; sambhutena—manifested; bhurina—with great; sambhramena—excitement; sambhedite—bewildered; rādhikā—of Rādhikā; vinayam—the going; anirdharya—without understanding; turnam—quickly; avam—we both; viduram—far away; agate—have come; tat—therefore; atra—here; ganga—of the river; pare—on the farther shore; purnamasim—Purnamāsī; ksanam—for a moment; pratipalayavah—let both wait; iti—thus; niskrante—they both exit.

Vṛndā: Friend, Viśākhā will not lie. (Goes ahead, and then reflects) Friend, we were so excited and eager that even without knowing whether Rādhā will come we have quickly gone a great distance. Let us wait here for a moment on the farther shore of the Yamuna. (They both exit).

Text 7 (x)

(tatah pravisatah padma-saibye).

tatah—then; pravisatah—enter; padma—Padma; saibye—and Saibya.

(Padma and Saibya enter).

Text 7 (y)

padma: sahi sevve ma kkhu dummana hohi.

sahi—O friend; sevve—Saibya; ma—don't; kkhu—indeed; dummana—unhappy; hohi—be.

Padma: Friend Saibya, don't be unhappy.

Text 7 (z)

saibya: pa-ume paramahitthassa alahena salahavam cittam samadhatum na kkhamamhi.

pa-ume—O Padma; parama—supreme; ahitthassa—of the desire; alahena—by the non-attainment; salahavam—unhappy; cittam—heart; na—not; kkhamamhi—I am.

Saibya: Padma, because I was not able to attain my greatest desire, I am not able to pacify my unhappy heart.

Text 7 (aa)

(nepathye)
pa-ume canda-ali anijja-u go-addhanassa pasammi jhatti. nivvatta-i vaccha jaha kusumehim sunevaccha.

nepathye—behind the scenes; pa-ume—O Padma; canda-ali—Candravali; anijja-u—should be taken; go-addhanassa—of Govardhana Hill; pasammi—to the side; jhatti—at once; nivvatta-i—may be; vaccha—the child; jaha—as; kusumehim—with flowers; sunevaccha—nicely decorated.

A Voice From Behind the Scenes: Padma, Candravali should at once be taken to the slope of Govardhana Hill, there my child may be nicely decorated with flowers.

what happened to Text 7 (bb)????

Text 7 (cc)

saibya: pa-ume sudam jam ajji-a karala tam jjevva jappa-garalam puno uggiradi.

pa-ume—O Padma; sudam—heard; jam—what; ajji-a—the noble lady; karala—Karala; tam—that; jjevva—certainly; jappa—of words; garalam—poison; puno—again; uggiradi—spits.

Saibya: Padma, now we have heard the noble Karala again spitting out poison words.

Text 7 (dd)

padma: hala ami-am kkhu edam jam pivi-a uvaladdha-balamhi jada.

hala—ah!; ami-am—nectar; kkhu—indeed; edam—this; jam—which; pivi-a—drinking; uvaladdha—attained; bala—strength; amhi—I am; jada—manifested.

Padma: Ah, this is nectar. Drinking it, I have regained my strength.

Text 7 (ee)

saibya: (sa-vailaksyam) hala kadham vi-a.

sa—with; vailaksyam—bewilderment; hala—ah!; kadham—how?; vi-a—like that.

Saibya: (Bewildered) How is that?

Text 7 (ff)

padma: muddhi-e go-addhanassa girino pase jevva tam gauri-tittham.

muddhi-e—O bewildered girl; go-addhanassa—of Govardhana; girino—Hill; pase—on the side; jevva—certainly; tam—that; gauri-tittham—Gauri-tirtha.

Padma: O bewildered girl, Gauri-tirtha is by the side of Govardhana Hill.

Text 7 (gg)

saibya: (sa-harsam) sa-alattha-pandidasi. ta utthehi. canda-ali-am tattha nemha.

sa—with; harsam—happiness; sa-ala—of all; attha—purposes; pandida—a learned scholar; asi—you are; ta—therefore; utthehi—rise; canda-ali-am—Candravali; tattha—there; nemha—we shall bring.

Saibya (With happiness) In understanding how to achieve one's desires you are the most learned scholar. Arise! Let us both bring Candravali to that place.

Text 7 (hh)

padma: padhamam cce-a canda-ali ma-e calida. ta tuvarehi. nam anusaramha.

padhamam—at first; cce-a—certainly; canda-ali—Candravali; ma-e—by me; calida—was sent; ta—therefore; tuvarehi—hurry; nam—Her; anusaramha—let us both follow.

Padma: I already sent Candravali there. Hurry! Let us follow her.

Text 7 (ii)

(ity ubhe parikramatah).

iti—thus; ubhe—both; parikramatah—walk).

(They both walk).

Text 7 (jj)

saihya: pa-ume gauri-kide jo kkhu sampadido so kahim uvaharo.

pa-ume—O Padma; gauri—of Gauri; kide—for the sake; jo—which; kkhu—indeed; sampadido so kahim uvaharo.

pa-ume—O Padma; gauri—of Gauri; kide—for the sake; jo—which; kkhu—indeed; sampadido—prepared; so—that; kahim—where; uvaharo—the offering.

Saihya: Padma, where is the offerings prepared for Gauri?

Text 7 (kk)

padma: mahumangala-hatthe samappidotthi.

mahumangala—of Madhumangala; hatthe—in the hand; samappidotthi—was placed.

Padma: It was placed in the hand of Madhumangala.

Text 7 (ll)

saibya: vivakkah-ulassa ukkarisam takki-a uttamami.

vivakkha—of our rivals; ulassa—of the community; ukkarisam—the superior position; takki-a—considering; uttamami—I become despondent.

Saibya: When I consider the better position of our rivals, I wilt with despair.

Text 7 (mm)

padma: ma kkhu uttamma. jam eta-e mala-e damsida-e nirajjhavasa-o kido ma-e vivakkha-pakkho.

ma—don't; kkhu—indeed; uttamma—become unhappy; jam—because; eta-e—with this; mala-e—garland; damsida-e—shown; nirajjhavasa-o—disheartened; vivakkha—of rivals; pakkhao—the party.

Padma: Don't be unhappy. By showing them this garland, I have completely disheartened our rivals.

Text 7 (nn)

(saibya sa-harsam padmam alingati).

saibya—Saibya; sa—with; harsam—joy; padmam—Padma; alingati—embraces.

(Saibya jubilantly embraces Padma).

Text 7 (oo)

padma:

sauhagga-punnimahe gauri-titthamhi phullide mahuna
ajja ramantim harina suhena canda-alim pekkha

sauhagga-punnimahe—on Saubhagya purnima; gauri-titthamhi—at Gauri-tirtha; phullide—filled with blossoms; mahuna—with sweetness; ajja—now; ramantim—enjoying pastimes; harina—with Kṛṣṇa; suhena—happily; canda-alim—Candravali; pekkha—look!

Padma: On Saubhagya-purnima, at Gauri-tirtha filled with sweetly blossoming flowers, look at Candravali happily enjoying transcendental pastimes with Lord Kṛṣṇa.

Text 8 (a)

(nepathye sauhagga-punnimahe ity adi pathyate).

nepathye—behind the scenes; sauhagga-punnimahe iti adi—the verse beginning with the words "sauhagga-punnimahe"; pathyate—is recited.

(From Behind the Scenes this verse, beginning "sauhagga-punnimahe", is recited).

Text 8 (b)

saibya: (sadbhutam vilokya) hala ima-e muham vanki-kadu-a bi-accha-sarena pathanti-e kakkhadi-a-e amhe uvahasijjamha.

sa—with; adbhutam—wonder; vilokya—looking; hala—ah!; ima-e—by this; muham—mouth; vanki-kadu-a—making crooked; bi-accha—hideous; sarena—with a voice; pathanti-e—reciting; kakkhadi-a-e—by Kakkhatika; amha—we both; uvahasijjamha—are mocked.

Saibya: (Struck with wonder, looks). Aha! Making her mouth crooked, the old monkey Kakkhati recites this verse in a hideous voice. In this way she is mocking us.

Text 8 (c)

padma: (sa-smitam) dutthe makkadi tundam de dahissam.

sa—with; smitam—a smile; dutthe—wicked; makkadi—monkey; tundam—mouth; de—your; dahissam—I will burn.

Padma: (With a smile) Wicked monkey, I will set fire to your mouth!

Text 8 (d)

(nepathye)

pa-umi-e cittha cittha. sunnam tujjha gharam gadu-a na-ani-a-im gilissam.

nepathye—behind the scenes; pa-umi-e—Padma; cittham—stay; cittha—stay; cunnam—empty; tujjha—your; gharam—house; gadu-a—going; na-ani-am—fresh butter; gilissam—I will eat.

A Voice From Behind the Scenes: Padma, stay right there! Stay right there! No one is at your house. I'm going there, and I'll eat all the fresh butter.

Text 8 (e)

saibya: hala saccam gilissadi jam esa tam cce-a padhanti dhavida.

hala—ah!; saccam—truth; saccam—truth; gilissadi—will eat; jam—because; esa—she; tam—this; eva—certainly; pathanti—reciting; dhavita—will run.

Saibya: Ah! It's true! It's true! She runs even as she speaks.

Text 8 (f)

padma: ma cintehi, ghare ajji-a karala citthadi. (iti parikramya sanskrtena).
paśya paśya

saci-krtangam iha savya-karena yastim
vistabhya vṛtta-saralam upakaksa-kupam
tisthann adho vitapinah pasu-vṛndā-cari
rariti gitim adhuna subalas tanoti

ma—don't; cintehi—worry; ghare—at home; ajji-a—the noble Karala; karala—Karala; citthadi—stays; iti—thus; parikramya—walking; sanskrtena—in Sanskrit; paśya—look!; paśya—look!; saci-kṛta—tilted; angam—body; iha—here; savya—left;arena—with the hand; yastim—on the staff; vistabhya—resting; vṛtta-saralam—straight; upakaksa-kupam—arm; tisthan—standing up; adhah—beneath; vitapinah—a tree; pasu—of cows; vṛndā—the multitude; cari—herding; ra-ri—ra-ri; iti—thus; gitim—a song; adhuna—now; subalah—Subala; tanoti—does.

Padma: Don't worry, noble Karala is at home. (Walks and then says in

Sanskrit:) Look! Look! His body leaning on the straight staff pressed against His left a right arm and left hand, Subala stands beneath a tree, herding the cows, and singing "ra-ri".

Text 9 (a)

saibya: (parikramya) hala puvvena sankarisana-kudam canda-ali disa-i.

parikramya—walking; hala—ah!; puvvena—in the east; sankarisana-kudam—Sankarsana-kunda; canda-ali—Candravali; disa-i—is seen.

Saibya: (Walking) I see Candravali to the east of Sankarsana-kunda.

Text 9 (b)

padma: (sa-harsam sanskrtena).

ayam purah smeramukharavindah
prayana-lila-kṛta-kumbhi-nindah
kalevara-dyoti-hṛtaksi-tandram
candravalim vindati kṛṣṇacandraḥ

sa—with; harsam—happiness; sanskrtena—in Sanskrit; ayam—He; purah—in the presence; smeramukha—smiling; mukha—face; aravindah—lotus flower; prayana—of walking; lila—by the pastimes; kṛta—done; kumbhi—of the elephant; nindah—criticism; kalevara—of the body; dyoti—by the luster; hṛta—stolen; aksi—of the eyes; tandrah—sleepiness; candravalim—Candravali; vindati—finds; kṛṣṇacandraḥ—the moon of Kṛṣṇa.

Padma: (With happiness, in Sanskrit) His smiling face as beautiful as a lotus flower, His playful steps criticizing the gracefulness of the elephants, and the splendor of His bodily luster robbing the eyes of their fatigue, the moon of Kṛṣṇa has now found the many moons of Candravali.

Text 10 (a)

(tataḥ pravṛṣati kṛṣṇam candravali ca).

tataḥ—then; pravṛṣati—enters; kṛṣṇaḥ—Kṛṣṇa; candravali—Candravali; ca—and.

(Kṛṣṇa and Candravali enter).

Text 10 (b)

kṛṣṇaḥ: (vartmarvarudhya) priye distyadya saundarya-makaranda-bhrngarayitasi mamaksi-bhrngayoh.

vartma—the path; avarudhya—blocking; priye—O beloved; distya—by good fortune; adya—now; saundarya—of beauty; makaranda—of the honey; bhrngarayita—become a pitcher; asi—you have; mama—of Me; aksi—of the eyes; bhrngayoh—for the two bumble-bees.

Kṛṣṇa: (Blocking the path) O beloved, you have kindly assume this form of a pitcher of the honey of beauty for the two bumble-bees of My eyes.

Text 10 (c)

candravali: munca maggam. jam gauri-tittham gadu-a kacca-ani-am accissam.

munca—give up; maggam—the path; jam—because; gauri-tittham—to Gauri-tirtha; gadu-a—going; kacca-ani-am—Durga; accissam—I shall worship.

Candravali: Get out of my way! I am going to Gauri-tirtha where I shall worship Goddess Durga.

Text 10 (d)

kṛṣṇaḥ: (sa-smitam)

labdham mam avalokya tanvi purato romalir abhyudgata
netre padya-vidhim ksaraj-jala-bharaih prityarpayam cakratuḥ
vaksas ca skhalad-uttariyam adisad divyasanam sambhramad
vamayas tava daksinah parikaro distyadya vṛtto mayi

sa—with; smitam—a smile; labdham—obtained; mam—Me; avalokya—seeing; tanvi—O slender girl; purataḥ—in the presence; roma—of hairs; alih—the series; abhyudgata—stands up; netre—the eyes; padya-vidhim—water for washing the feet; ksarat—streaming; jala—of water; bharaiah—with an abundance; pritya—with love; arpayam cakratuḥ—offer; vaksah—the chest; ca—also; skhalat—slipping; uttariyam—bodice; adisat—shows; divya—splendid; asanam—a seat;

sambhramat—from excitement; vamayah—contrary; tava—of you; daksinah—friendly; parikarah—followers; distya—by good fortune; adya—now; vṛttah—engaged; mayi—towards Me.

Kṛṣṇa: (Smiling) Seeing Me, the hairs of your body rise out of respect, your eyes affectionately offer many tears as padya to wash My feet, and your breasts allow their bodice to slip a little to show Me a splendid place to sit. O slender girl, even though you are crooked and hostile, your friends have been very polite and kind to Me.

Text 11 (a)

sakhyah: (upasrtya) sahi santi bhurino magga. ta ekassim niruddhe niruddha na homhi.

sakhyau—the two gopi-friends; sahi—O friend; santi—there are; bhurino—many; magga—paths; ta—therefore; ekassim—when one; niruddhe—is blocked; niruddha—stopped; na—not; homhi—do we become.

The two Gopi-friends: (Approaching) Friend, there are many paths. When one is blocked we are stopped from taking the others.

Text 11 (b)

candravali: (saci-grivam alokya) hala ditthi-a tumhehim sahidamhi samvutta.

saci—tilting; grivam—neck; alokya—looks; hala—ah!; ditthi-a—by good fortune; tumhehim—by you; sahidamhi—assisted; amhi samvutta—I am.

Candravali: (Tilting her neck, she looks) Ah! Fortunately you are helping me.

Text 11 (c)

kṛṣṇah: (svagatam) katham adya rādhābhisarayisor mamantike candravalir upasthita.

svagatam—aside; katham—how is it?; adya—now; rādhā—with Rādhā; abhisarayisoh—desiring to meet; mama—of Me; antika—nearby; candravalih—Candravali; upasthita—stands.

Kṛṣṇa: (Aside) How is it that even though I yearn to meet with Rādhā, it is Candravali who has come to Me?

Text 10 (d)

padma: (janantikam) candamuha pa-umavalambi-kara-e tti tuha manorādhām suni-a chalena ma-e canda-ali lambhide.

jana—the person; antikam—near; candamuha—O moon-faced one; pa-uma—of Padma; avalambi—resting; kara-e—in the hand; tti—thus; tuha—of You; manorādhām—the desire; suni-a—hearing; chalena—by a trick; ma-e—by me; canda-ali—Candravali; lambhida—brought.

Padma: (Aside to Kṛṣṇa) When I heard You say "The girl who holds Padma's hand" I could understand Your desire, so by a trick I have brought Candravali to You.

Text 11 (e)

kṛṣṇaḥ: (svagatam) am jnatam. padma-mandanam abhilasyatah mayaiva dattantarasi. kim te dusanam. (prakasam) sakhi prasiddhaiva padmayah padmanabha-paksa-patita.

svagatam—aside; am—yes; jnatam—understood; padma—of a lotus flower; mandanam—an ornament; abhilasyata—desiring; maya—by Me; eva—certainly; datta—given; antara—with an opportunity; asi—you are; kim—what?; te—of you; dusanam—the fault; prakasam—openly; sakhi—O friend; prasiddha—famous; eva—certainly; padmayah—of Padma; padmanabha—of Kṛṣṇa; paksa-patita—friendship.

Kṛṣṇa: (Aside) Yes. I understand. I wished to have a padma-lotus ornament, and you misunderstood what I had said. Is that your fault? (Openly) Friend, Padma's friendship for Kṛṣṇa is very famous.

Text 11 (f)

padma: aho turidam gauri-tittham lambhehi canda-ali-am.

ado—now; turidam—quickly; gauri-tittham—to Gauri-tirtha; lambhehi—take; canda-ali-am—Candravali.

Padma: Now quickly take Candravali to Gauri-tirtha.

Text 11 (g)

kṛṣṇaḥ: (svagatam) candravaler agatir eva rādhikodyama-pratibandhini vṛtta.
tad enam eva nirvyalika-bhavam tavat pramodayan svam mano vinodayami.

svagatam—aside; candravaleh—of Candravali; agatih—the arrival; eva—certainly; rādhikā—of Rādhikā; udyama—the effort; pratibandhini—thwarting; vṛtta—is; tat—therefore; enam—her; eva—certainly; nirvalika—sincere; bhavam—whose love; tavat—then; pramodayan—pleasing; svam—own; manah—heart; vinodayami—I shall please.

Kṛṣṇa: (Aside) The arrival of Candravali will certainly check Rādhā from coming here. Candravali's love for Me is sincere. Let Me give pleasure to My own heart by making her happy.

Text 11 (h)

(prakasam)

dhrta-padmotsava-santatir
alabdha-dosodaya sada sphurati
sakhi kṛṣṇa-paksa-purna
candravliṛ adbhuta tvam asi

prakasam—openly; dhrta—belt; padma—of Padma; utsava—of jubilant festivals; santatih—a multitude; alabdha—not attained; dosa—of faults; udaya—the arisal; sada—always; sphurati—is manifested; sakhi—O friend; kṛṣṇa—of Kṛṣṇa; paksa—at the side; purna—full; candravaliḥ—Candravali; adbhuta—wonderful; tvam—you; asi—are.

(Openly) O friend, You give a great festival of happiness to Padma. You are always faultless, and You are filled with happiness to remain at Kṛṣṇa's side. O Candravali, you are wonderful.

Note: If "padma" is interpreted to mean "lotus flowers", "kṛṣṇa-paksa" to mean "the dark fortnight", and "candravali" to mean "a row of moons", then the verse reveals the following meaning:

"O friend, you are a wonderful row of faultless, wonderful moons that bring a

great festival of happiness to the lotus flowers, and that always remain full, even during the dark fortnight".

Text 12 (a)

(ity agre parikramya) kurangaksi paśya kananasya kamaniyatam.

iti—thus; agre—ahead; parikramya—walking; kuranga-aksi—O doe-eyed girl; paśya—look; kananasya—of the forest; kamaniyatam—at the beauty.

(Walking ahead) O doe-eyed girl, look at the beauty of the forest.

Text 12 (b)

padma: hala eso purado suranga-nama kanhassa kurango. jassa gharini sa kidatthi rangini nama kurangi.

hala—ah!; eso—he; purado—in the presence; suranga—Suranga; nama—named; kanhassa—of Kṛṣṇa; kurango—the pet deer; jassa—of him; gharini—the wife; sa—she; kidatthi—is; rangini—Rangini; nama—named; kurangi—the doe.

Padma: Ah! Here is Kṛṣṇa's pet deer, whose name is Suranga. His wife is the doe name Rangini.

Text 12 (c)

kṛṣṇaḥ: (sa-cakitam nepathye karnam dattva svagatam) nunam agata rādhā yad ayam rangini-kantha-dhvanir darodancati.

sa—with; cakitam—apprehension; nepathye—in the direction of behind the stage; karnam—an ear; dattva—placing; svagatam—aside; nunam—is it not?; agata—arrived; rādhā—Rādhā has; yat—because; ayam—this; rangini—of Rangini; kantha—of the throat; dhvanih—the sound; dara—faintly; udancati—arises.

Kṛṣṇa: (Apprehensively) points an ear in the direction of behind the stage, and says to Himself:) Soft sounds from the throat of Rangini now arise. Does this not mean that Rādhā has also come?

Text 12 (d)

padma: kadham eso surango dakkhinahimuham dha-ido.

kadham—why?; eso—he; surango—Suranga; dakkhina-ahimuham—in the southern direction; dha-ido—runs.

Padma: Why is Suranga suddenly running to the south?

Text 12 (e)

kr̥ṣṇaḥ: (punar atma-gatam) nistankitam eva rangini-kantha-sabdenayam akrstah kurango gauri-tirtham jagama. sankarsana-tirtha-tira-vana-lekhaḥ vilambamanah ksanam udarkam yami.

punah—again; atma-gatam—to Himself; nistankita—without fear; eva—certainly; rangini—of Rangini; kantha—of the throat; sabdena—by the sound; ayam—he; akrstah—attracted; kurangah—the deer; gauri-tirtham—to Gauri-tirtha; tira—by the shore; vana-lekhaḥ—in the grove of trees; vilambamanah—resting; ksanam—for a moment; udarkam—to the future; yami—I shall go.

Kṛṣṇa: (Again to Himself) Attracted by the sound of Rangini's voice, the deer has now gone to Gauri-tirtha. I shall wait for a while in the forest by Sankarsana-tirtha.

Text 12 (f)

padma:

na-a-pa-umini-sahassam ahamana-rasuttaranga-vitthari
u-a go-ulam vi-a puro saro-aram rehadi ppharam

na-a—new; pa-umini—hosts of lotus flowers; sabassam—thousands; ahamana—purifying sins; rasa—nectar water; uttaranga—with waves; vitthari—filled; u-a—look!; go—of cows; kulam—a herd; vi-a—like; puro—in the presence; saro-aram—the lake; rehadi—is manifested; ppharam—large.

Padma: Filled with thousands of new lotus flowers, and nectar waves that wash away all sins, this beautiful large lake appears like a great herd of surabhi cows.

Note: If the word "ahamana" is interpreted to mean "Of Kṛṣṇa, the killer of Aghasura", "pa-umini" to mean "lotus-like girls", "rasa" to mean "the nectar of

transcendental mellows", and "gokula" to mean "Gokula village", then the verse may be interpreted in the following way.

"This beautiful large lake appears like Gokula village, which is filled with thousands of lotus like beautiful girls, and tossed about by the waves of nectarean transcendental love for Lord Kṛṣṇa".

Text 13

kr̥ṣṇaḥ: priye paśya paśya

mitre vicitram anuraga-bharam vahanti
samvardhitali-nikara sva-rasodayena
sat-karnikojjvala-rucir bhuvane samantal
laksmī tanoti bhavati sarojiniyam

priye—O beloved; paśya—look!; paśya—look!; mitre—to the sun; vicitram—wonderful; anuraga—of love; bharam—an abundance; vahanti—carrying; samvardhita—increased; ali—of bumble-bees; nikara—the swarms; sva—own; rasa—nectar; udayena—by the arisal; sat—beautiful; karnika—of the whorl; rucir—the splendor; bhuvane—in the lake or world; samantat—in all directions; laksmī—beauty; tanoti—manifests; bhavati—you; iva—like; sarojini—lotus; iyam—this.

Kṛṣṇa: Beloved, look! Look! Bearing great and wonderful love for the sun, delighting the bumble-bees with its nectar, this lotus flower that has such a lovely whorl displays its beauty throughout the entire lake, just as you manifest your beauty throughout the entire world.

Note: If "mitre" is interpreted to mean "friend", "ali" to mean "gopi-friend", "karnika" to mean "earring", and "sarojini" to mean "lotuslike girl", the verse may be interpreted in the following way:

"Beloved, look! Look! Bearing great and wonderful love for your intimate friend Kṛṣṇa, delighting your gopi-friends with the nectar of your friendship, you and are a lovely girl decorated with splendid earrings, you are a lotuslike girl displaying transcendental beauty throughout the entire world".

Text 14 (a)

saibya: nam manoharam pa-uminim kisa kalanihi-malanam karedi.

nam—this; manoharam—beautiful; pa-uminim—lotus flower; kisa—why?; kalanihi—the moon of Kṛṣṇa; malanam—wilting; karedi—does.

Saibya: Why does the moon of Kṛṣṇa make this beautiful lotuslike girl with unhappiness.

Note: The padma lotus blooms in the moonlight, and closes its petals in the sunlight.

Text 14 (b)

padma: (candram upadisya sakutam)

suranuratta-hi-a i-am pa-umini pasaridamo-a
iha na tumam kkhana-ra-o tarahisa kkhivehi karam

candram—the moon; upadisya—indicating; sa—with; akutam—meaning; sura—for the sun; anuratta—with love; hi-a-a—in the heart; i-am—this; pa-umini—lotus flower; psarida—manifests; amo-a—fragrance; iha—here; na—not; tumam—you; kkhana—for a moment; ra-o—reddish; tarahisa—O moon; kkhivehi—extend; karam—rays of light.

Padma: (Pointing to the moon, she speaks the following meaningful words:) This fragrant lotus bear love in her heart for the sun. O moon who is red for only a moment, don't cast your moonlight upon here.

Note: If "sura" is interpreted to mean "hero", "pa-umini" to mean "lotuslike girl", "amo-a" to mean "happiness" "ra-o" to mean "love", "tarahisa" to mean "O Lord of Rādhā", and "karam" to mean "hand", then the verse may be interpreted in the following way:

"This delightfully beautiful lotuslike girl bears sincere lover in her heart for the hero Kṛṣṇa. O Lord of Rādhā, O Kṛṣṇa whose love for Candravali lasts for only a moment, don't place Your hand upon her".

Text 15 (a)

kṛṣṇaḥ: padme natra tarapatir aparādhyati. yad iyam padmini cancalaya
padmaya sayam mucyamana mlayati.

padme—O Padma; na—not; atra—here; aparādhyati—offends; tarapatih—the moon; yat—because; iyam—this; padmini—lotus flower; cancalaya—fickle; padmaya—goddess of fortune Lakṣmi-devi; sa ayam—she; mucyamana—abandons; mlayati—wilt.

Kṛṣṇa: O Padma, the moon is not at fault here. This lotus flower wilts because the fickle goddess of fortune, Lakṣmi-devi has abandoned her.

Note: If "tarapatih" is interpreted to mean "Kṛṣṇa, the husband (pati) of Rādhā (ara)", then the word "padmini" to mean "lotuslike girl", and the word "padma" to mean "Padma-gopi", then the verse may be interpreted in the following way:

"O Padma, Kṛṣṇa is not at fault here. This lotuslike girl wilts with unhappiness because the fickle Padma has abandoned her".

Text 15 (b)

candravali: (sa-smitam puro vilokya sanskrtena)

samada-madhupa-laullyotsekam alokya sanke
vihasati latikali puspa-sobha-bharena
visrjati makaranda-cchadmana baspa-bindun
iyam ati-mrdur eka snehatah svarna-yuthi

sa—with; smitam—a smile; purah—ahead; vilokya—looking; sanskrtena—in Sanskrit; sa—with; mada—intoxication; madhupa—of the bees; laulya—of greed; utsekam—overflowing; alokya—of creepers; ali—the host; puspa—of flowers; sobha—of beauty; bharena—with the abundance; visrjati—abandons; makaranda—of honey; chadmana—on the pretext; baspa—of tears; bindun—drops; iyam—this; ati—very; mrdur—delicate; eka—one; snehatah—out of love; svarna—golden; yuthi—yuthi flower.

Candravali: (Smiling, she looks ahead, and says in Sanskrit:) I think the creepers have noticed the overflowing greed of the intoxicated bumble-bees, and the creepers are now laughing with the great beauty of their flowers.

On the pretext of dripping honey, this one delicate golden yuthi flower sheds tears of love.

Text 16

kṛṣṇaḥ: priye paśya paśya

ayam ucca-sirah kadamba-rajah
sphurad-indidira-vṛndā-vandi-gitah
surabhi-kula-puccha-camarali-
marudavijita-vigrahas cakasti

priye—O beloved; paśya—look!; paśya—look!; ayam—this; ucca—raised; sirah—whose head; kadamba—of kadamba trees; rajah—the king; sphurat—manifested; indindira—of bumble-bees; vnrda—of the host; vandi—by the poets; gitah—glorified is song; surabhi—of the surabhi cows; kula—of the herd; puccha—of the tails; camara—of camara wisks; ali—of the multitude; marut—by the breeze; avijita—fanned; vigraha—whose form; cakasti—is manifest.

Kṛṣṇa: Beloved, look! Look! Glorified by the songs of the bumble-bee poets, and fanned by the camara wisks of the tails of the surabhi cows, the regal kadamba tree stands with head held high.

Text 17 (a)

candravali: amhahe lalida vundavana-lacchi.

amhahe—ah!; lalida—charming; vundavana—of Vṛndāvana; lacchi—the beauty.

Candravali: Ah! How enchanting is the beauty of Vṛndāvana forest.

Note: The word "lalita" here means "enchanting". If the word "lalita" is interpreted to mean "the gopi Lalitā" and the word "laksmi" is interpreted to mean "goddess of fortune", then statement becomes: "Ah! Lalitā-gopi is the beautiful goddess who presides over Vṛndāvana forest."

Text 17 (b)

(tatah pravisati lalita vṛndā ca).

tatah—then; pravisati—enters; lalita—Lalitā; vṛndā—Vṛndā; ca—and.

(Lalitā and Vṛndā enter).

Text 17 (c)

lalita: (puro drstva sa-vyatham) kakkhadam purado sankadam eso.

purah—ahead; drstva—looking; sa—with; vyatham—agitation; kakkhadam—hard; purado—ahead; sankadam—difficulty; eso—this.

Lalitā: (Looking ahead, she becomes disquieted) This is a great calamity.

Text 17 (d)

vṛndā: hanta durlanghya-sasana kila karala. tat katham adya padmayatra candravalir upanita.

hanta—indeed; duh—difficult; langhya—to jump over; sasana—order; kila—indeed; karala—Karala; tat—therefore; katham—how is it?; adya—now; padmaya—by Padma; atra—here; candravalih—Candravali; upanita—was brought.

Vṛndā: It is not easy to jump over Karala's order. How then has Padma been able to bring Candravali here?

Text 17 (e)

lalita: hala sa-ala-vijja-vi-addhasi. ta kaddhehi ido kanham.

hala—aha!; sa-ala—all; vijja—of mystic sciences; vi-addha—learned; asi—you are; ta—therefore; kaddhehi—please pull; ido—from this place; kanham—Kṛṣṇa.

Lalitā: Ah! You know all the mystic sciences. Pull Kṛṣṇa out of this place.

Text 17 (f)

vṛndā:

svasya prema-maninam
gaurava-bhajam iyam vara yatri
harina pariharaniya
katham nu candravali bhavita

svasya—own; prema—of love; maninam—of the jewels; gaurava—greatness; bhajam—possessing; iyam—this; vara—exalted; yatri—receptacle; harina—by Kṛṣṇa; pariharaniya—to be removed; katham—how is it?; nu—indeed; candravali—Candravali; bhavita—will be.

Vṛndā: Candravali is a treasure chest of the most valuable jewels of love for

Lord Kṛṣṇa. How shall we convince Lord Kṛṣṇa to leave her?

Text 18

lalita: (sanskrtena)

yasyopalabhya gandham
gaurava-kulam asu cauravad bhramati
udbhatam anuraga-bhatam
tam ranjita-nagaram naumi

sanskrtena—in Sanskrit; yasya—of whom; upalabhya—perceiving; gandham—the fragrance; gaurava—of importance; kulam—the abundance; asu—at once; caura—a thief; vat—like; bhramati—goes; udbhatam—excellent; anuraga—of love; bhatam—the warrior; tam—to him; ranjita—passionate; nagaram—hero; naumi—I offer my respectful obeisances.

Lalitā: (In Sanskrit) I offer my respectful obeisances to the powerful warrior that is Rādhā's love for Kṛṣṇa. The slightest scent of the presence of that warrior makes the elder of modesty and morality flee as if they were so many thieves.

Text 19 (a)

vṛndā: sakhi yuktam bravisi. kintu daksinya-mudreyam candravalya kṛṣṇasya tatah khalv amum durakarsam kathayami.

sakhi—O friend; yuktam—rightly; bravisi—you speak; kintu—however; daksinya—of politeness; mudra—the mark; iyam—this; candravalya—with Candravali; kṛṣṇasya—of Kṛṣṇa; tatah—therefore; amum—this; duh-akarsam—difficult to pull out; kathayami—I say.

Vṛndā: Friend, you speak rightly. Still, Kṛṣṇa is now showing kindness to Candravali. Therefore I say it will be difficult to pull Him away from her.

Text 19 (b)

lalita: vunde saccam bhanasi. ta imassim accahide kim saranam.

vunde—O Vṛndā; saccam—the truth; bhanasi—you speak; ta—therefore; imassim—in this; accahide—catastrophe; kim—what?; saranam—is the shelter.

Lalitā: Vṛndā, you speak the truth, What will be our shelter in this calamity?

Text 19 (c)

vṛndā: prathamam gosthim avisya tattvam avadharayavah.

prathamam—first; gosthim—the group; avisya—entering; tattvam—the truth; avadharayavah—we shall determine.

Vṛndā: First let us enter their circle, then we may understand the truth of what has happened.

Text 19 (d)

(ity ubhe parikramatah).

iti—thus; ubhe—both; parikramatah—walk.

(They both walk).

Text 19 (e)

saibya: (vilokya janantikam) hala pa-ume hanta nunam gauri-titthe rahi sangada. pekkha tad disado lalida miladi.

vilokya—seeing; jana-antikam—to a single person; hala—ah!; pa-ume—Padma; hanta—indeed; nunam—is it not?; gauri-titthe—at Gauri-tirtha; rahi—Rādhā; sangada—is met; pekkha—look!; tat—therefore; disado—from that direction; lalida—Lalitā; miladi—meets.

Saibya: (Looks, and says to Padma) Ah! Padma! Is it not so that Rādhā has gone to Gauri-tirtha? Look! Lalitā is coming from that direction.

Text 19 (f)

padma: ka no hani jam harina dupparihara pi-a-sahi.

ka—what?; no—for us; hani—the harm; jam—because; harina—by Kṛṣṇa; dupparihara—difficult to be abandoned; pi-a—dear; sahi—our friend.

Padma: What harm is there for us? Kṛṣṇa will find it very difficult to leave our dear friend Candravali.

Text 19 (g)

lalita: (upasrtya) hala canda-ali vallaha-sinehanahinassa kurangi-sangha-bhu-angassa kurangassa ghare na kkhu amhehim rangini-vasanijja. jam imina masabbhantare vi sa kala-sara-kumari na sumari-adi ta ettha tumam sakkhinim kadum a-adamhi.

upasrtya—approaching; hala—O!; canda-ali—Candravali; vallaha—of the lover; sineha—of the love; anahissa—ignorant; kurangi—of does; sangha—to the flock; ghare—at home; na—not; kkhu—indeed; amhehim—by us; rangini—of Rangini; vasanijja—could stay at home reside; jam—because; imina—by him; masa—a month; abbhantare—within; vi—even; sa—she; kala-sara-kumari—the young black doe; na—not; sumari-adi—is remembered; ta—therefore; ettha—here; tumam—to you; sakkhinim—a witness; kadum—to make; a-adamhi—I have come.

Lalitā: (Approaching) O Candravali, that stag ignores the love of his beloved. And He has become a debauchee who loves all the does. We should not allow the doe Rangini to stay in his house. I have come to you to bear witness that that stag has not remembered his beloved for an entire month.

Text 19 (h)

(candravali smayate).

candravali—Candravali; smayate—smiles.

(Candravali smiles).

Text 19 (i)

kṛṣṇaḥ: (svagatam) hanta mad-artham agata lalita. (candravalim alokya chalam alambate. prakasam). lalite hrdayengitam avijnaya mudha surangam upalabhase. tad esa sandesas tvaya tasyam avedyatam.

svagatam—aside; hanta—indeed; mat-artham—for My sake; agata—has come; lalita—Lalitā; candravalim—at Candravalī; alokya—glancing; chalam—of a trick; alambate—takes shelter; prakasam—openly; lalite—O Lalitā; hrdaya—of the heart; ingitam—the emotion; avijnaya—not understanding; mudha—uselessly; surangam—Suranga; upalabhase—you criticise; tat—therefore; esah—this; sandesah—message; tvaya—by you; tasyam—to her; avedyatam—should be caused to be known.

Kṛṣṇa: (Aside) Lalitā has come for Me. (Glancing at Candravalī, He decides to resort to a trick. He then says openly:) Lalitā, you criticise Suranga unfairly. You do not know the actual desire within his heart. Please give this message to the doe Rangini:

Text 19 (j)

harinabhilasyamana
saranga-ramani sada tvam atrasi
tad amum tvad-vasa-hrdayam
hrdayangama-locane viddhi

harina—by the deer; abhilasyamana—desired; saranga—of Saranga; ramani—O lover; sada—always; tvam—you; atra—here; asi—are; tat—therefore; amum—him; tvat—of you; vasa—under the dominion; hrdayam—whose heart; hrdayam—to the heart; gama—going; locane—whose eyes; viddhi—please know.

"O lover of the Saranga, the stag always desires you. O doe whose eyes penetrate the heart, please know that Suranga's heart is in your power.

Note: If the words "harina" and "saranga" are interpreted to be names of Kṛṣṇa, then the verse may become:

"O lover of Kṛṣṇa, Kṛṣṇa always desires you. Please know O girl whose eyes penetrate the heart, please know that Kṛṣṇa's heart is in Your power".

Text 20 (a)

padma: (janantikam) kanha appano pi-a-janam laddhosi. ta juttam ajo-a-jogganam amhanam visajjanam.

jana—the person; antikam—near; kanha—O Kṛṣṇa; appano—of the sledge; pi-a-janam—beloved; laddhosi—You have attained; ta—therefore; juttam—it is proper; ajo-a-jogganam—who are not qualified to associate with You; amhanam—

of us; visajjanam—abandonment.

Padma: (Only to Kṛṣṇa) Kṛṣṇa, now You have attained Your beloved. Now You may abandon us, who are not qualified to associate with You.

Text 20)b)

kṛṣṇaḥ:

karavani hanta divyam
divyangi madonnatasu gopisu
anuragitam sakhi dadhe
rādhā-gandhisu na vamasu

karavani—I do; hanta—indeed; divyam—a vow; divya—splendid; angi—whose limbs; mada—with pride; unnatasu—raised; gopisu—among the gopis; anuragitam—love; sakhi—O friend; dadhe—I place; rādhā—of Rādhā; gandhisu—who bear the fragrance; na—not; vamasu—contrary.

Kṛṣṇa: O splendidly beautiful girl, friend, I vow that I have no love for the proud, crooked gopis who bear the fragrance of Rādhā.

Note: This verse may also be interpreted:

"O splendidly beautiful friend, I vow that I love the jubilant gopis who bear the fragrance of Rādhā. I have no love for Rādhā's enemies".

Text 21 (a)

padma: (sa-darpa-smitam) sahi lalide accari-am accari-am. tumam kkhu anuraha bhanijjasi. ta kisa ajja raha-e u-a-am vina u-idasi.

sa—with; darpa—pride; smitam—smiling; sahi—O friend; lalide—Lalitā; accari-am—wonderful; accari-am—wonderful; tumam—you; kkhu—indeed; anuraha—Anuraha; bhanijjasi—are called; ta—therefore; kisa—why?; ajja—now; raha-e—of Rādhā; u-a-am—the appearance; vina—without; u-idasi—you have appeared.

Padma: (With a insolent smile) Friend Lalitā, this is wonderful. Wonderful. You are called Anurādhā because you always accompany Rādhā-gopi. How is it that today you have come here without Rādhā?

Note: "Rādhā" and "Anurādhā" are also names of stars. Anurādhā always

follows the star Rādhā.

Text 21 (b)

lalita: (sanskrtena)

rolambi-nikurambam

cumbati gandam pipasaya tasya

sarati trsarta sarasim

sa karindram tam punar na hi sa

sanskrtena—in Sanskrit; rolambi—of bees; nikurambam—the swarm; cumbati—kisses; gandam—the cheek; pipasaya—with a desire to drink; tasya—of him; sarati—goes; trsa—with thirst; artah—pained; sarasim—to the lake; sah—he; kari—of elephants; indrah—the king; tam—to him; punah—again; na—not; hi—indeed; sa—the lake.

Lalitā: (In Sanskrit) With great thirst the bumble-bees kiss the regal elephant's cheek. The thirsty elephant goes to the lake, but the lake does not to him.

Note: In this little allegory Kṛṣṇa is the regal elephant, Candravali's friends are the bees, and Rādhā is the lake. The kisses of Candravali's friends are simply an annoyance to the elephant Kṛṣṇa, who thirsts after Rādhā. He pursues Rādhā, but She does not pursue Him.

Text 22

padma:

ekkam dhimadi sevve paheli-am me saheli janehi

citta-phala-ammi lihidā ka reha-i mahavassa sada

ekkam—one; dhimadi—O intelligent girl; sevve—Saibya; paheli-am—riddle; me—from me; saheli—O friend; janehi—please know; citta—of the heart; phala-ammi—on the drawing surface; lihida—drawn; ka—what girl?; reha-i—is manifested; mahavassa—of Kṛṣṇa; sada—always.

Padma: O intelligent Saibya, hear this one riddle from me: What girl is always painted on the canvass of Kṛṣṇa's heart?

Text 23 (a)

saibya: sahi canda-ali.

sahi—O friend; canda-ali—Candravali.

Saibya: Friend, it is Candravali.

Text 23 (b)

vṛndā: (sa-smitam) sadhu vijnatam. candra-mandalavali-mandanena citram
khalu mapateh phalakam sata-candram acaksate.

sa—with; smitam—a smile; sadhu—well; vijnatam—understood; candra—of
moons; mandala—of circles; avalī—with a host; mandanena—with the decoration;
citram—the picture; khalu—indeed; mapateh—of Lord Viṣṇu, the husband of the
goddess of fortune; phalakam—the shield; sata—a hundred; candram—moons;
acaksate—they call.

Vṛndā: (With a smile) You have understood perfectly. They call Viṣṇu's shield
is decorated with the pictures of many moons. For this reason they call His shield
("Satacandra (A hundred moons)").

Note: Saibya said that Candravali is painted on the canvass of Kṛṣṇa's heart,
although Vṛndā took "candravali" to mean merely "a host (avalī) of moons
(candra)", Vṛndā also interpreted the word "phalaka" to mean "shield" instead of
"canvass".

Text 23 (c)

kṛṣṇaḥ: (svagatam) avadata-sileyam.

svagatam—aside; avadate—pure; sila—whose character; iyaṁ—she.

Kṛṣṇa: (Aside) This girl is very pure at heart.

Text 23 (d)

(candravali sa-lajjam apasavye prayati).

candravali—Candravali; sa—with; lajjam—shyness; apasavye—to the left;

prayati—goes.

(Candravali shyly walks to the left).

Text 23 (e)

lalita:

mama vaharehi vunde paheli-am dippha-heli-vinnane
pi-a-sahi kim ahikkha-e likkhijja-i mahavo bhu-ane

mama—my; vyahara—please do; vunde—O Vṛndā; paheli-am—riddle; dippha—brilliant; heli—in riddles; vinnane—O learned one; pi-a—dear; sahi—friend; kim—what?; ahikkha-e—by the name; likkhijja-i—is perceived; mahavo—Kṛṣṇa; bhu-ane—in the world.

Lalitā: O dear friend Vṛndā, O brilliant unraveller of riddles, tell the meaning of my riddle: By what name if Madhava (Kṛṣṇa) known in this world?

Text 24 (a)

vṛndā: sakhi rādhābhikhyaya.

sakhi—O friend; rādhā—Rādhā; abhikhyaya—by the name.

Vṛndā: O friend, He is known by the name Rādhā.

Text 24 (b)

kṛṣṇaḥ: yuktam idam yad vaisakah-paryayau madhava-rādhāu.

yuktam—correct; idam—this; yat—because; vaisakha—of the month Vaisakha; paryayau—two synonyms; madhava—Madhava; rādhāu—and Rādhā.

Kṛṣṇa: This is correct. Madhava and Rādhā are both synonyms for the month of Vaisakha.

Text 24 (c)

padma: sevve alam paheli-a-pasangena. suhavehi kamalikkhana-rasehim
attana-am.

sevve—O Saibya; alam—enough!; paheli-a-sangena—with these riddles;
suhavehi—find happiness; kamalikkhana—of lotus-eyed Kṛṣṇa; rasehim—with the
transcendental mellows; attana-am—yourself.

Padma: Saibya, what is the need for all these riddles? Now you may taste the
happiness of nectarean transcendental pastimes with lotus-eyed Kṛṣṇa.

Text 24 (d)

saihya: (kamalakaram vilokya)

bhamarassa tava pamadam padosa-mudita kumuddadi kuna-i
java i-am pa-umali vinda-i na hu ditthim edassa

kamala-akaram—at the pond of lotus flowers; vilokya—looking; bhamarassa—
of the bumble-bee; tava—then; pamadam—happiness; padosa—at evening;
mudita—blossoming; kumuddadi—the water lily; kurute—does; java—until; i-
am—this; pa-umali—the hosts of lotus flowers; vinda-i—finds; na—not; hu—
indeed; ditthim—the glance; edassa—of him.

Saibya: (Looking at the lotus pond) Only as long as he does not notice the
hosts of lotus flowers is the bumble-bee pleased by the water-lilies blooming in the
evening.

Note: If the word "kumuddadi" is interpreted as a name of Rādhā, if "mudita"
is interpreted to mean "jubilant", and if "padmali" is interpreted to mean
"Candravali, the friend of Padma-gopi", and if the "bhramara" is interpreted to
refer to Kṛṣṇa, then the verse may be understood to mean:

"Only as long as He does not notice Padma's friend Candravali is Kṛṣṇa pleased
by jubilant Rādhā in the evening".

Text 25

padma: hala saccam bhanasi. tatha hi

vijjodanti raha pekkhijja-i tava tara-alihim
ga-ane tamala-same na java canda-ali phura-i

hala—ah!; saccam—the truth; bhanasi—you speak; tatha hi—furthermore; vijjodanti—shining; raha—the star Rādhā; pekkhijja-i—is seen; tava—then; tara-alihim—with the stars; ga-ane—in the sky; tamala—as a tamala tree; same—dark; na—not; java—as long as; canda-ali—a host of moons; phura-i—is manifested.

Padma: Ah! You speak the truth. Only as long as a host of moons do not rise in the sky as dark as a tamala tree, does the star Rādhā and the other stars appear the shine brightly.

Note: If "rādhā" is taken to refer to Rādhā-gopi, "candravali" to Candravali-gopi, tara-alihim to Taraka and other gopis" and "tamala-same" to Kṛṣṇa, whose complexion is dark as a tamala tree, the verse may be understood to mean:

"Ah! You speak the truth. Only as long as Candravali does not appear before Kṛṣṇa, whose complexion is dark as a tamala tree, does Rādhā, accompanied by Taraka and Her other gopi-friends, appear very beautiful".

Text 26

lalita: (visasya. sanskrtena).

sahacari vrsabhanujaya
pradurbhave vara-tvisopagate
candravali-satany api
bhavanti nirdhuta-kantini

vihasya—laughing; sanskrtena—in Sanskrit; sahacari—O friend; vrsabhanujaya—the sun in Taurus; pradurbhave—in the manifestation; vara—beautiful; tvisa—with bodily luster; upagate—arrived; candravali—of moons; satani—hundreds; api—even; bhavanti—are; nirdhuta—eclipsed; kantini—splendor.

Lalitā: (Laughing, she says in Sanskrit:) My friend, the splendor of the sun in Taurus eclipses the shining of even hundred of moons.

Note: If "vrsabhanuja" is interpreted to mean "Rādhā, the daughter of Maharaja Vrsabhanu", and if "candravali" is interpreted to mean "Candravali", then the verse means:

"My friend, the beauty of Rādhā eclipses the splendor of hundreds of Candravalis".

Text 27 (a)

kṛṣṇaḥ: (smitva) kim vacatataya. sannikṛstasya surabheh saurabhyam
anubhuyatam.

smitva—smiling; kim—what is the use?; vacatataya—this abundant talking;
sannikṛstasya—nearby; surabheh—of springtime; saurabhyam—the sweet
fragrance; anubhuyatam—should be experienced.

Kṛṣṇa: (Smiling) What is the need for all these words? Let us simply enjoy
the sweet fragrance for the spring season.

Text 27 (b)

vṛndā: (sa-smitam)

ullasati phulla-gatri
ka valli natra madhave 'bhyudite
tan-namatah prasiddham
tathapi tam madhavim naumi

sa—with; smitam—a smile; ullasati—opens; phulla—blossoming; gatri—whose
limbs; ka—what?; valli—creeper; na—not; atra—here; madhave—when spring;
abhyudite—appears; tat—of him; namatah—from the name; prasiddham—famous;
tatha api—still; tam—to her; madhavim—the madhavi creeper; naumi—I offer my
respectful obeisances.

Vṛndā: (With a smile) What creeper does not burst into flower when
springtime appears? I bow down to offer my respectful obeisances to the madhavi
creeper, which is personally named after spring (madhava).

Note: If "madhava" is interpreted to be a name of Kṛṣṇa, and "madhavi" is
interpreted to be a name of Rādhā, and if "valli" is interpreted to mean "a
beautiful girl as delicate as flowering creeper", then the verse may be interpreted
to mean:

"What beautiful girl as delicate as a flowering creeper does not feel her limbs
blossom with happiness when Madhava (Kṛṣṇa) appears? I bow down to offer my
respectful obeisances to Madhavi (Rādhā), who is personally named after Lord
Kṛṣṇa".

Text 28 (a)

padma: (sa-vaimanasyam parikramyoccaiḥ). hala canda-ali dhutta-gotthi-range sangami-a vigghesa-janani-pu-ane kisa sidhilasi.

sa—with; vaimanasyam—unhappiness; parikramya—walking; uccaiḥ—in a loud voice; hala—ah; canda-ali—Candravali; dhuttos dhutta—of rascals; gotthi-range—in the company; sangami-a—associating; vigghesa—of; janani—of Durga-devi, the mother of Ganesa; pu-ane—in the worship; kisa—why?; sidhilasi—slackened.

Padma: (Unhappy, she walks and loudly exclaims) Ah! Candravali! Why have you given up the worship of goddess Durga, the mother of Ganesa? Why do you keep company with these rascals?

Text 28 (b)

kr̥ṣṇaḥ: (sopalambham)

candravalim mam anurudhyamanam
runaddhi padme bhavati balena
mallim tamalabhimukham milantim
himsreva valli purataḥ karala

sa—with; upalambham—censure; candravalim—Candravali; mam—Me; anurudhyamanam—clinging; runaddhi—you stop; padme—O Padma; bhavati—you; balena—forcibly; mallim—jasmine creeper; tamala—a tamal tree; abhimukham—facing; milantim—meeting; himsara—violently; iva—as if; valli—creeper; purataḥ—in the presence; karala—karala.

Kṛṣṇa: (As a rebuke) Candravali loves Me, and you try to prevent her from approaching Me. O Padma, you are like a karala weed that prevents a jasmine creeper from approaching a tamala tree.

Text 29 (a)

(pravīṣya)

karala: citthadha re citthadha. ditthi-a magge cce-a laddhattha.

pravīṣya—enters; citthadha—stop!; re—Oh!; citthadha—stop!; ditthi-a—by good fortune; magge—on the path; cce-a—certainly; laddhattha—obtained.

(Enters)

Karala: Stop! Oh, stop! By good fortune I have found you on this path.

Text 29 (b)

(sarvah paravṛtya sambhramam natayanti).

sarvah—everyone; paravṛtya—turning; sambhramam—agitation; natayanti—display dramatically.

(Everyone turns. They are frustrated).

Text 29 (c)

saibya: (apavarya) pa-ume haddhi haddhi. kadham ettha amhe vinnada buddhi-a-e.

apavarya—aside; pa-ume—Padma; haddhi—alas!; haddhi—alas!; kadham—how.; ettha—here; amhe—we; vinnada—we known; buddhi-a-e—by the old woman.

Saibya: (Aside) Padma! Alas! Alas! How did the old woman know we were here?

Text 29 (d)

karala: ammo saccam cce-a- jappidam ta-e nava-ni-a-lampada-e vuddha-makkadi-e.

ammo—aha!; saccam—the truth; cce-a—certainly; jappidam—was spoken; ta-e—by her; nava-ni-a—for butter; lampada-e—greedy; vuddha—old; makkadi-e—by the monkey.

Karala: Aha! The old monkey greedy after butter spoke the truth!

Text 29 (e)

(padma sa-khedam saibya-mukham iksate).

padma—Padma; sa—with; khedam—unhappiness; saibya—of Saibya;

mukham—at the face; iksate—looks.

(Padma unhappily glances at Saibya).

Text 29 (f)

lalita: (svagatam buddha-makkadi kakkhadi-e sakkaramakkhidam
makghanam de da-issam.

svagatam—aside; buddha—old; makkadi—monkey; kakkhadi-e—kakkhatika;
sakkara—with sugar; makkhidam—mixed; makkahanam—butter; de—to you; da-
issam—I shall give.

Lalitā: (Aside) Old monkey Kakkhatika, I shall give you butter mixed with
sugar.

Text 29 (g)

krṣṇaḥ: (apavarya) priye tirodhanaya sthanam api te na paśyami. yataḥ
savye girih sphurati durgama-tunga-srngo
gah palayaty ahaha daksinatas tatharyah
bhuh prsthato virahita vṛtibhih purastat
krura vivesa jarati katamatra yuktiḥ

apavarya—aside; priye—O beloved; tirodhanaya—for disappearing; sthanam—
a place; api—even; te—for you; na—not; paśyami—do I see; yataḥ—because;
savye—on the left; girih—Govardhana Hill; sphurati—is manifested; durgama—
difficult of climb; tunga—lofty; srngah—with summits; gah—the cows; palayati—
protects; ahaha—aha!; daksinataḥ—on the right; tatha—in that way; aryah—the
noble person; bhuh—the earth; prsthataḥ—behind; virahita—without; vṛtibhih—
bushes; purastat—ahead; krura—cruel; vivesa—has entered; jarati—the old lady;
katama—what?; atra—here; yuktiḥ—solution.

Kṛṣṇa: (Aside) Beloved, I don't see any place for hiding. On the left is
Govardhana Hill, whose tall peaks are difficult to scale. On the right your noble
husband is engaged in herding the cows. Behind us there are no bushes suitable
for hiding. In front of us is this cruel old lady. What is the solution?

Text 30 (a)

candravali: (svagatam) hanta hanta. akande kakkhasa-e bhavidavvada candali-e candima.

svagatam—aside; hanta—alas!; hanta—alas!; akande—suddenly; kakkhasa-e—harsh; bhavidavva—there may be; candali-e—of the candala woman; candima—ferocity.

Candravali: (Aside) Alas! Alas! All of a sudden this harsh candala woman has become ferocious.

Text 30 (b)

karala (samrambham abhiniya) pecchadha bho pecchadha imassa kusumata-tella-kajjalalakassa kala-bhu-anga-bha-ankara lo-anancalassa sancalassa bhu-angattanam. jam varaha-maggam gamido imina sa-alanam go-ula-kulangananam mangalo kula-dhammo. (iti sa-sirah-kampam drsau vispharya). are samala-a kassa esa ja-atti janasi. sunahi re nisankam sunahi. jo kkhu bho-indassa dudi-u-appa tassa maha-mallassa.

samrambham—anger; abhiniya—representing dramatically; pecchadha—look!; bho—Oh!; pecchadha—look!; imassa—of Him; kusumma—from flowers; tella—of the oil; kajjalaja-alakassa—of black mascara; kala—a black; bhu-anga—snake; bha-ankara—fearful; lo-ana—of the eyes; ancalassa—of the corners; sancalassa—moving; bhu-angattanam—the snakelike lust; jam—because; varaha-maggam—to destruction; gamido—brought; imina—by Him; sa-alanam—of all; go-ula—of Gokula; kula-angananam—of the chaste girls; mangalo—auspicious; kula-dhammo—chastity; iti—thus; sa—with; sirah—of the head; kampam—shaking; drsau—eyes; vispharya—opening wide; are—O; samala-a—lusty girl; kassa—of whom?; esa—this; ja-ati—wife; janasi—you know; sunahi—listen; re—O; nisankam—without doubt; sunahi—listen; jo—who; kkhu—indeed; bho-indassa—of Kamsa, king of the Bhojas; dudi-u-appa—the second self; tassa—of him; maha—the great; mallassa—wrestler.

Karala: (Angry) Look! Oh, look at the snakelike lust of this debauchee whose complexion is as dark as kusuma-taila mascara, and whose sidelong glance is as fearful as the glance of a black snake, He has destroyed the auspicious chastity of all the pious girls in Gokula. (Shaking her head and opening her eyes wide). O black boy, whose wife is this? Do You know? Listen! Carefully listen. This girl's husband is a great wrestler. He is the intimate friend of Kamsa, the king of the Bhojas.

Text 30 (c)

kṛṣṇaḥ: karalike tatah kim.

karalike—O Karala; tatah—then; kim—what?

Kṛṣṇa: Karala, so what?

Text 30 (d)

karala: (sa-krodham) saccam saccam tumam vana-majjhe appanam dudi-am ra-anam janasi. so cce-a ra-a-ula-gami gotthanaho appano laladam tadissadi.

sa—with; krodham—anger; saccam—truth; saccam—truth; tumam—You; vana—of the forest; majjhe—in the middle; appanam—self; dudi-am—a second; ra-anam—king; janasi—You think; so—he; cce-a—certainly; ra-a—of the king; kula—into the assembly; gami—going; gotthanaho—the king of the cowherds; appano—his own; laladam—forehead; tadissadi—will strike.

Karala: (Angry) Yes. Yes. In the middle of the forest you think that You have become another king. When He enters the assembly of the actual king, the king of the cowherds will strike His brow with regret.

Text 30 (e)

kṛṣṇaḥ: karale tubhyam sape. candravalim vilokya sadhvasam gato 'ham udvegam asadayami.

karale—O Karala; tubhyam—to you; sape—I swear; candravalim—Candravali; vilokya—seeing; sadhvasam—fear; gatah—attained; aham—I; udvegam—trembling; asadayami—attain.

Kṛṣṇa: Karala, I swear to you: The sight of Candravali makes Me tremble with fear.

Note: If "sadhvasam" is interpreted to mean "the state of not meeting", and "udvega" to mean "unhappiness", then the statement becomes:

"Karala, I swear to you: When I gaze at Candravali I become unhappy that I cannot remain in her association".

Text 30 (f)

karala: (candravalim vilokya. samarsam) ha ni-unjojarini akomara-sikkhida-kanhahisara-kosale samrambhonnaddha-govi-a-sahassocchitthahara-bimba-tinha-metta-viddhamsida-kulavvade cittha cittha. kim danim bha-esi.

candravalim—at Candravali; vilokya—looking; sa—with; amarsam—anger; ha—ah!; ni-unja—in the forest; ujjarini—who stays awake at night; akomara—since childhood; sikkhida—taught; kanha—with Kṛṣṇa; ahisara—rendezvous; kosale—expert; samrambha—with agitation; unnaddha—filled; govi-a—of gopis; sahassa—of thousands; ucchittha—remnants; ahara—of lips; bimba—of bimba fruits; tinha—straw; metta—only; viddhamsida—destroyed; kulavvade—whose chastity; cittha—stop! cittha—stops; kim—whether?; danim—now; bha-esi—you are afraid?

Karala: (Looking at Candravali, she angrily says:) O girl who spends sleepless nights in the forest, O girl who since childhood has been expert at secretly meeting with Kṛṣṇa, O girl whose chastity has been destroyed simply by your thirst for Kṛṣṇa's bimba-fruit lips, which have already been tasted by thousands of gopis filled with amorous passion, stop! Stop! Have you become frightened?

Text 30 (g)

lalita: ajje ko kkhu doso ji-ana-nahanugada-e paccima-disa-e. ko va dosavaharino surassa; kintu edanam arudha-ra-anam donam ra-am usjadi-a sangama-karini-e sanjha-kuttini-e cce-a- padosanubandhida

ajje—O noble lady; ko—what?; kkhu—indeed; doso—fault; ji-ana-naha—of the lover, who is the lord of life; anudgada-e—of the follower; paccima-disa-e—of the western direction; ko—what?; va—or; dosa—fault; avaharino—free from; surassa—of the sun; kintu—however; edanam—of them; arudha—risen; ra-anam—redness; donam—of them both; ra-am—redness; upasadi-a—manifesting; sangama—together; karini-e—bringing; sanjha—of sunset; kuttini—by the matchmaker; cce-a—certainly; padosa—the evening; anubandhida—relationship.

Lalitā: O noble lady, what fault is there for the western horizon, who simply desired to follow the lord of her life, her husband Varuna? What fault is there for the sun, who personally removes the fault of the darkness of night? It is the sunset who has become the matchmaker bringing them both together and making them both red, who is at fault.

Note: In this little allegory the western horizon is Candravali, the sun is Kṛṣṇa, and the sunset is Padma. The meeting of Candravali-Kṛṣṇa is not to be blamed on either Candravali or Kṛṣṇa. The blame goes to the matchmaker Padma.

Text 30 (h)

karala: jade saccam kadhesi. (iti praudham atopam natayanti). hanje pa-umi-e para-ghara-virahini kuttini-kamma-lampade ghanti-mandala-cakkavattini maha hatthado kaham mukkissasi. (iti yastim udyacchati).

jade—O daughter; saccam—the truth; kadhesi—you speak; iti—thus; praudham—great; atopam—pride; natayanti—representing dramatically; hanje—O maidservant; pa-umi-e—Padma; para—of others; ghara—the homes; virahini—breaking up; kuttini—of a matchmaker; kamma—the activities; lampade—greedy; ghanti—of unchaste women; mandala—of the circle; cakkavattini—O queen; maha—of me; hatthado—from the hand; kaham—how?; mukkissasi—you will become freed; iti—thus; yastim—the staff; udyacchati—raises.

Karala: Daughter, you speak the truth. (Showing great pride) O maidservant Padma, O girl expert at breaking up the homes of others, O eager matchmaker, O queen of unchaste woman; How will you escape from my hand? (She raises her staff).

Text 30 (i)

padma: (paravṛtya) ajje na jane kisa kkhijjasi. amhehim tujjha sasanam ce-a kijjantam atthi.

paravṛtya—turning; ajje—O noble lady; na—not; jane—I understand; kisa—why?; khijjasi—you are unhappy; amhehim—by us; tujjha—of you; sasanam—the order; ce-a—certainly; kijjantam—being done; atthi—is.

Padma: (Turning from her) O noble lady, I do not understand why you have become so unhappy. We were simply following your orders.

Text 30 (j)

vṛndā: (svagatam) nunam dhurtaya sabda-cchalam alambitam padmaya. (prakasam) arye saila-mallayor namadvaitena bhranteyam mugdha bala. tad adya ksamyatam.

svagatam—aside; nunam—is it not so?; dhurtaya—by the rascal; sabda—of words; chalam—a trick; alambitam—rested upon; padmaya—by Padma; prakasam—openly; arye—O noble lady; saila—of the hill; mallayoh—and of the wrestler; nama—of the names; advaitena—by being not different; bhranta—

bewildered; iyam—this; mugdha—foolish; bala—girl; tat—therefore; adya—now; ksamyatam—should be forgiven.

Vṛndā: (Aside) Now the rascal Padma is speaking this tricky lie. (Openly) O noble lady, this foolish girl became bewildered because both the wrestler and the hill have the same name. For now, please forgive her.

Note: Candravali's husband is named Govardhana. The hill in Vraja near Gauri-tirtha is also named Govardhana Hill. Karala told Padma to bring Candravali to Govardhana (The husband), but Padma brought her to Govardhana Hill instead.

Text 30 (k)

(karala yastim vimuncati).

karala—Karala; yastim—the staff; vimuncati—abandons.

(Karala gives up the staff).

Text 30 (l)

padma: (svagatam) lalide cittha cittha. tuha nikkidam kadum esa jadilam gacchanti mhi. (iti niskranta).

svagatam—aside; lalide—O Lalitā; cittha—stay; vittha—stay; tuha—of you; nikkidam—payment in return; kadum—to do; esa—this girl; jadilam—to Jaṭilā; gacchanti-going; mhi—I am; iti—thus; niskranta—exits.

Padma: (svagatam) Lalitā, you wait! You wait! Now I am going to Jaṭilā to pay you back. (She exits).

Text 30 (m)

karala: (candravalim alokya) ehi bho kudunga-kudumbgini. ehi. (iti candravalim adaya saibyaya saha niskranta).

candravalim—at Candravali; alokya—glancing; ehi—come here; bho—O; kudunga—in the forest; kudumbini—O housewife; ehi—come; iti—thus; candravalim—Candravali; adaya—taking; saibyaya—Saibya; saha—with;

niskranta—exits.

Karala: (Glancing at Candravali) Come on, O housewife who goes to the forest, come on. (Taking Candravali with her, and accompanied by Saibya, she exits).

Text 30 (n)

kṛṣṇaḥ: (socchvasam) vunde nunam sadhitarthasi.

sa—with; ucchvasam—a sigh; vunde—O Vṛndā; nunam—is it not so?; sadhita—accompanied; artha—your purpose; asi—you are.

Kṛṣṇa: (sighs) Vṛndā, is it not that you have now achieved your aim?

Text 30 (o)

vṛndā: madhava rupini madhava-laksmir gauri-tirthe khelati. taya copadhautikam sarvasvam idam daronmudritam gandhaphali-dvandvam.

madhava—O Kṛṣṇa; rupini—beautiful; madhava—of springtime; laksmih—the goddess; gauri-tirthe—at Gauri-tirtha; khelati—enjoys pastimes; taya—by her; ca—also; upadhaukitam—offered; sarvasvam—the treasure; idam—this; dara—slightly; unmudritam—bloomed; gandhaphali—of campaka flowers; dvandvam—pair.

Vṛndā: O Kṛṣṇa, the graceful beauty of spring is now enjoying pastimes at Gauri-tirtha. She presents before You this gift of two very valuable, slightly blossomed campaka flowers.

Note: If the word "madhava-laksmih" is interpreted to mean, "Rādhā, the goddess who is the personified opulence of Lord Kṛṣṇa", then the statement reveals the following meaning:

"O Kṛṣṇa, Sri Rādhā, the beautiful goddess who is the personified opulence of and Lord Kṛṣṇa is now enjoying transcendental pastimes at Gauri-tirtha. She presents before You this gift of two very valuable, slightly blossomed campaka flowers".

Text 30 (p)

kr̥ṣṇaḥ: (sanandam adaya) vunde yavad gavam carane vayasyan avadharya
tatranusarami tavad bhavatibhyam agratah prasthiyatam. (iti niskrantah).

sa—with; anandam—happiness; adaya—taking; vunde—O Vṛndā; yavat—
while; gavam—of the cows; carane—in the herding; vayasyan—friends;
avadharya—perceiving; tatra—there; anusarami—I shall follow; avat—then;
bhavatibhyam—of you both; agratah—in the presence; prasthiyatam—will be
situated; iti—thus; niskrantah—exits.

Kṛṣṇa: (Happily takes the flowers). Vṛndā while I see how My friends are
protecting the cows, you two go ahead. I shall follow there.

Text 30 (q)

vṛndā: (parikramya) lalite purah sambhavaya kadamba-samrajam. (ity upetya)
hanta hanta

sanke pankaja-sambhavo 'pi bhavatah saubhagya-bhangi-bharam
vaktum na ksamate kadamba-nrpate vṛndātavi-dyotinaḥ
puspair yasya rama-sahodaratayapy udbhasuram kaustubham
durlilair avahelayadbhir abhitah saurer uras chadyate

parikramya—walking; lalite—O Lalitā; purah—ahead; sambhavaya—look;
kadamba—of kadamba trees; samrajam—king; iti—thus; upetya—approaching;
hanta—indeed; hanta—indeed; sanke—I think; pankaja-sambhavah—the demigod
Brahma, who is born from a lotus flower; api—even; bhavatah—of you;
saubhagya-bhangi-bharam—the great good fortune; vaktum—to describe; na—
not; ksamate—is able; kadamba—of kadamba trees; nrpate—O king; vṛndā-atavi—
in the forest of Vṛndāvana; dyotinaḥ—shining; puspair—with the flowers; yasya—
of whom; rama—of the goddess of fortune Lakṣmi; sahodarataya—with the status
of being the brother; api—even; durlilaiḥ—mischievous; avahelayadbhiḥ—
mocking; abhitah—in all respects; saurer—of Kṛṣṇa; uras—the chest; chadyate—
is covered.

Vṛndā: (Walking) Lalitā, look at the regal kadamba tree ahead. (Approaching)
Ah! Ah! O regal kadamba tree, even the demigod Brahma, who is born from a
lotus flower, cannot adequately describe your great good fortune. You beautiful
this forest of Vṛndāvana. Your flowers cover the chest of Lord Kṛṣṇa. Those
mischievous flowers mock even the effulgent Kaustubha jewel, the brother of the
goddess of fortune.

Note: The Goddess of Fortune, and the Kaustubha jewel, were both from the
ocean of milk, and therefore they are brother and sister.

Text 31 (a)

lalita: (puro vilokya) vunde i-am visaha-dudi-a bha-avadi ma-anda-kunje
pracchannam citthadi.

purah—ahead; vilokya—looking; vunde—O Vṛndā; i-am—this; visaha—of
Viśākhā; dudi-a—the second; bha-avadi—the noble Paurṇamāsī; ma-anda—of
mango trees; kunje—in the grove; pracchannam—hidden; citthadi—stays.

Lalitā: (Looking ahead) Vṛndā, there is the noble Paurṇamāsī, hidden in that
grove of mango trees with Viśākhā.

Text 31 (b)

vṛndā: (lavanga-latantike rādhām vilokya) lalite paśya paśya

kim itah susama vapusmati
kim abhivyaktir alam guna-sriyaḥ
athava pranayabhisampadaḥ
kim iyam murtir udeti rādhikā

lavanga—clove; lata—creeper; antike—near; rādhām—Rādhā; vilokya—seeing;
lalite—O Lalitā; paśya—look!; paśya—look!; kim—whether?; itah—here;
susama—beauty; vapusmati—personified; kim-whether?; abhivyaktiḥ—
manifestation; alam—greatly; guna—of transcendental virtues; sriyah—the
opulence; athava—or; pranaya—of love; abhisampadaḥ—the opulences; kim—
whether?; iyam—this; murtiḥ—manifested; rādhikā—Rādhikā.

Vṛndā: (Noticing Rādhā by the clove creeper) Lalitā, look! Look! Is this
beauty personified? Is this the glory of transcendental virtue personified? Or is
this Rādhikā, the personification form of the greatness of transcendental love?

Text 32

(punar nirupya)

karnalankṛta-kamala
kuntala-veni-sikhac calat-kamala
kara-kamalasrita-kamala
vidambayatya alam asau kamalam

punah—again; nirupya—looking; karna—ear; alankrta—decorated; kamala—lotus; kuntala—hair; veni—braids; sikhat—from the top; calat—moving; kamala—lotuses; kara—in the hand; kamala—lotus; asrita—resting; kamala—lotus; vidambayati—mocks; alam—greatly; asau—She; kamalam—Laksmi-devi.

(Looking ahead) Her ears decorated with lotus flowers, a lotus swinging at the end of Her braided hair, a lotus resting in Her lotus hand, she puts even the goddess of fortune, Laksmi, to shame.

Text 33

(nepathye)

karnandolita-mugdha-puspa-kalika-dvandvah kadamba-sraja
samvito murali-karambita-karas cudancale candrika
durad esa manahsila-tilakina bhalena bibhrad dyutim
murtah khelati hanta nanda-grhini-vatsalya-laksmi-rasah

nepathye—from behind the scenes; karna—on the ears; andolita—swinging; mugdha—charming; puspa—of flowers; kalika—of buds; dvandvah—a pair; kadamba—of kadamba flowers; sraja—with a garland; samvitah—endowed; murali—with the flute; karambita—mixed; karah—whose hand; cuda-ancal—in His crown; candrika—the moonlight; durat—from far away; esah—He; manahsila—with the red pigment manahsila; tilakina—with tilaka markings; bhalena—with the forehead; bibhrat—manifesting; dyutim—splendor; murtah—personified; khelati—enjoys transcendental pastimes; hanta—indeed; nanda—of Nanda Maharaja; grhini—of the wife; vatsalya—of parental love; laksmi—of the opulence; rasah—the nectar.

A Voice From Behind the Scenes: Decorated with a garland of kadamba flowers, the flute in His hand, two charming flower-bud earrings swinging on His ears, tilaka drawn in the red pigment manahsila beautifying His forehead, and the moon shining in His hair, Sri Kṛṣṇa, the personified sweet nectar of Yasoda's great motherly love enjoys transcendental pastimes in the distance.

Text 34 (a)

lalita: nunam bha-avadi-e dure dittho kanho jam vanni-adi.

nunam—is it not so?; bha-avadi-e—by the noble Paurṇamāsī; dure—from far away; dittho—seen; kanho—Kṛṣṇa; jam—because; vanni-adi—He is described.

Lalitā: Has noble Paurṇamāsī not seen Kṛṣṇa from far away? She is describing Him.

Text 34 (b)

vṛndā: lalite satyam avidura-varti madhuvairi. tatha hi

sakhi kundali-kṛta-sikhanda-mandalo
natatiha tandavika-dutir andajaḥ
na kadapi kṛṣṇamudireksanam vina
mudireksane ksanam api svasity asau

lalite—O Lalitā; satyam—in truth; avidura-varti—not very far away;
madhuvairi—Kṛṣṇa, the enemy of Madhu; tatha hi—furthermore; sakhi—O friend;
kundali-kṛta—circled; natati—dances; iha—here; tandavika—Tandavika; hutih—
named; andajaḥ—the bird; na—not; kada api—at any time; kṛṣṇa—of Kṛṣṇa;
mudira—khanjana birds; iksane—whose eyes; ksanam—for a moment; api—even;
svasiti—breathes; asau—he.

Vṛndā: Lalitā, in truth Kṛṣṇa is not far away. O friend whose eyes are restless are like khanjana birds, the peacock named Tandavika spreads his tail feathers and dances. Without seeing the dark cloud of Sri Kṛṣṇa, that peacock cannot bear the breathe and live for even a moment.

Text 35 (a)

lalita: sakhi dakkhinena punna-a-sandam pekkha punda-a-mandape nam.

sakhi—O friend; dakkhinena—on the south; punna-a—of punnaga trees;
sandam—at the grove; pekkha—please look; punda-am-pundraka—of pundraka;
mandape—in the cottage; enam—Him.

Lalitā: Friend, look at the grove of punnaga trees by the cottage of madhavi creepers in the south.

Text 35 (b)

vṛndā: (vilokya. sa-harsam).

cakram vasi-kṛtavataḥ kila naicikīnam
vamsi-ninada-madhuna madhusudanasya

abhira-sekhara-gatim pratipadayanti
sobha babhuva parama paramasya yastih

vilokya—looking; sa—with; harsam—happiness; cakram—the circle; vasi-krtavatah—captivating; kila—indeed; naicikinam—of surabhi cows; vamsi—of the flute; ninada—of teh sounds; madhuna—with the honey; madhu-sundanasya—of Lord Kṛṣṇa, the killer of the Madhu demon; abhira—of cowherds; sekhara—of the crown; gatim—the destination; pratipadayanti—establishing; sobha—beauty; babhuva—is; parama—supreme; paramasya—of the Supreme Personality of Godhead; yastih—the staff.

Vṛndā: (Looking, she happily says) With the honey of His flute music, the Supreme Lord Kṛṣṇa charms the surabhi cows. His supremely splendid staff is the scepter that establishes His role as the king of the cowherd boys.

Text 36 (a)

lalita: na vuttam danim pi donam annonna-damsanam. ke-alam rangini-am pekkhi-a la-anga-kudangam pavisadi kanho.

na—not; vuttam—done; danim—now; pi—even; donam—of the two; annonna—of each other; damsanam—seeing; ke-alam—only; rangini-am—Rangini; pekkhi-a—seeing; la-anga—of clove creepers; kudangam—the grove; pavisadi—enters; kanho—Kṛṣṇa.

Lalitā: The two still have seen each other. Seeing only the doe Rangini, Kṛṣṇa enters the grove of clove creepers.

Text 36 (b)

vṛndā: paśya paśya

vismaram parito hari-murtitah
parimalan upalabhya kalavati
iyam itah sakhi pundraka-mandape
smita-mukhi tanu-vallim apavrnnot

paśya—look!; paśya—look!; vismaran—emanating; paritah—in all directions; hari—of Kṛṣṇa; murtitah—from the transcendental form; parimalan—the sweet fragrance; upalabhya—perceiving; kalavati—intelligent Rādhā; iyam—She; itah—there; sakhi—O friend; pundraka—of madhavi creepers; mandape—in the cottage; smita—smiling; mukhi—whose foul-mouth; tanu—body; vallim—creepers; apavrnnot—hid.

Vṛndā: Look! Look! O friend, perceiving the sweet fragrance flowing from Kṛṣṇa's transcendental body in all directions, intelligent Rādhā, with a smile on Her face, hides the creeper of Her transcendental form in the cottage of madhavi creepers.

Text 37

(punar nirupya. sa-kautukam).

vyaktim gatabhir abhito bhuvi pamsulayam
sadyah padanka-tatibhih kathitadhvano 'yam
pascad upetya nayane kila rādhikāyaḥ
kamprena pani-yugalena harir dadhara

punah—again; nirupya—looking; sa—with; kautukam—happiness; vyaktim—manifestation; gatabhih—attained; abhitah—there; bhuvi—on the earth; pamsulayam—in the dust; sadyah—immediately; pada—of the feet; anka—of the marks; tatibhih—by the multitude; kathita—described; adhvanah—the path; ayam—He; pascad—from behind; upetya—approaching; nayane—trembling; pani—of hands; yugalena—with the pair; harih—Kṛṣṇa; dadhara—held.

(Again looking, she jubilantly says:) Rādhikā's footprints in the dust announced to Lord Kṛṣṇa the direction She had taken. Approaching from behind, Kṛṣṇa covered Rādhā's eyes with His trembling hands.

Text 38 (a)

lalita: hanta hanta esa pula-idangi vama lila-kamalena tadedi kamalekkhanam.

hanta—indeed; hanta—indeed; esa—She; pula-idangi—the hairs of Her body standing upright in ecstasy; vama—the crooked girl; lila—toy; kamalena—with the lotus flower; tadedi—strikes; kamala-ikkhanam—lotus-eyed Kṛṣṇa.

Lalitā: The hairs of Her body standing erect in transcendental bliss, this crooked girl is now striking lotus-eyed Kṛṣṇa with Her toy lotus-flower.

Text 38 (b)

vṛndā: paśya paśya

bhru-bhedah smita-samvṛto na hi na hity uktir madenakula
visrantoddhati pani-rodha-racanam suskam tatha krandanam
srsto yah sakhi rādhāya muhur ayam sangopanopakramo
bhavas tena hr̥di sthito murabhidi vyaktah samantad abhut

paśya—look!; paśya—look!; bhru—of the eyebrows; bhedah—knitting; smita—by a smile; samvṛtah—covered; na—not; hi—indeed; na—no; hi—indeed; iti—thus; uktiḥ—statement; madena—by happiness; akula—agitated; visranta-uddhati—weak; pani—of the hands; rodha—of the obstruction; racanam—creation; suskam—dry; tatha—in that way; krandanam—crying tears; srstah—created; yah—who; sakhi—O friend; rādhāya—by Rādhā; muhuh—repeatedly; ayam—this; sangopana—of concealment; upakramah—the attempt; bhavah—love; tena—by this; hr̥di—in the heart; sthitah—situated; mura-bhidi—for Kṛṣṇa, the killer of the Mura demon; vyaktah—manifested; samantat—completely; abhut—was.

Vṛndā: Look! Look! O friend Her frown revealing smiles, Her words of "No! No!" spoken with great happiness, weak resistance from Her hands, and, Her dry tears, although She repeatedly tries to conceal Her actual feelings, only clearly reveal the great love that Rādhā bears for Lord Kṛṣṇa in Her heart.

Text 39

lalita:

pratikulyam iva yad vivṛnvati
rādhikā-rada-nakharpanoddhura
keli-karmani gata pravinatam
tena tustim atulam harir yayau

pratikulyam—hostility; iva—as if; yat—which; vivṛnvati—doing; rādhikā—Srimati Rādhārāṇī; rada—with Her teeth; nakha—and nails; arpana—placing; uddhura—victorious; keli—of amorous pastimes; karmani—in the activity; gata—attained; pravinatam—expertise; tena—by this; tustim—pleasure; atulam—incomparable; hariḥ—Lord Kṛṣṇa; yayau—attained.

Lalitā: Expertly enjoying amorous pastimes, Srimati Rādhārāṇī bites Lord Kṛṣṇa with Her teeth and scratches Him with Her nails, as if She has become His enemy. These activities bring Lord Kṛṣṇa incomparable pleasure.

Text 40

Vṛndā: (vihasya)

nairanjanyam upeyatuh parigalan modasruni locane
svedodbhuta-vilepanam kila kuca-dvandvam jahau ragitam
yugautsukyam agad urah sphurad iti preksyodayam sanginam
rādhe nivir iyam tava slatha-guna sanke mumuksam dadhe

vihasya—laughing; nairanjanyam—without mascara; upeyatuh—attain the condition; parigalat—trickling down; moda—of joy; asruni—tears; locane—in the eyes; sveda—perspiration; udbhuta—manifested; vilepanam—without kunkuma; kuca—of breasts; dvandvam—pair; jahau—gave up; ragitam—red color; yoga—to touch; autsukyam—eagerness; agat—attained; urah—the chest; sphurat—manifested; iti—thus; preksya—seeing; udayam—manifestation; sanginam—of those that touch; rādhe—O Rādhārāni; nivih—undergarment; iyam—this; tava—Your; slatha—loosened; guna—string; sanke—I think; mumuksam—the desire for becoming free; dadhe—attained.

Vṛndā: (Laughing)

O Rādhārāni, (Now that You have met Lord Kṛṣṇa) Your eyes are full of tears of joy that have washed away Your black mascara. (You have become so excited) that perspiration has washed away the red kunkuma adorning Your breasts. As You gaze at Lord Kṛṣṇa's chest. You yearn to embrace it. Your undergarment has also become loosened. I think it wishes to become untied altogether".

Text 41 (a)

lalita: kadham edam vi-addha-mi-unam mahavi-kudangantaridam samvuttam.

kadham—how?; edam—this; vi-addha—expert; mi-unam—couple; mahavi—of madhavi creepers; kudanga—the grove; antarida—hidden; samvuttam—is.

Lalitā: How has this expert couple become hidden in the grove of madhavi creepers?

Text 41 (b)

vṛndā:

rādhā-madhavayor medhyam
keli-madhvika-madhurim
dhayan nayana-bhrngena
kas trptim adhigacchati

rādhā-madhavayoh—of Rādhā and Kṛṣṇa; medhyam—pure; keli—of amorous pastimes; madhvika—of the madhvika nectar; madhurim—the sweetness; dhayan—drinking; nayana—of the eyes; bhrngena—with bumble-bee; kah—why?; trptim—satiating; adhigacchati—attains.

Vṛndā: When the bumble-bees of his eyes drink the sweet, pure, sacred madhvika nectar of the amorous pastimes of Sri Sri Rādhā and Kṛṣṇa, what person becomes satiated?

Text 42 (a)

lalita: hala ede galana-marandam pi mahavi-puppha-sandoham mukki-a kisaṁ bhinga puvvahiṁham dha-anti.

hala—aha!; ede—they; galanta—trickling; marandam—honey; pi—even; mahavi—madhavi; puppha—of flowers; sandoham—the multitude; mukki-a—abandoning; kisaṁ—why?; bhinga—the bees; puvva—the eastern direction; ahimham—facing; dha-anti—fly.

Lalitā: Ah! Why have these bees abandoned these madhavi flowers dripping with honey, and instead hurried to the east?

Text 42 (b)

vṛndā: sakhi vimucya madhavi-mandapam nagara-mandalottamsau prasthitau tayor amodam anusarpantah satpada dhavanti. tad ehi lata-mandiralokanena nandayavas caksusi. (iti parikramya) lalite paśya paśya.

sakhi—O friend; vimucya—abandoning; madhavi—of madhavi creepers; mandapam—the cottage; prasthitau—situated; tayoh—of Them; amodam—the sweet fragrance; anusarpantah—following; satapadah—the bumble-bees; dhavanti—run; tat—therefore; ehi—come; lata—of creepers; mandira—the palace; alokanena—by seeing; nandayavah—let us delight; caksusi—the eyes; iti—thus; parikramya—walking; lalite—O Lalitā; paśya—look!; paśya—look!

Vṛndā: Friend, Rādhā and Kṛṣṇa, the two crown of all amorous couples, have left the cottage of madhavi creepers, and the bumble-bees are hurriedly following Their sweet fragrance. Come, let us delight our eyes by looking at the palace of creepers. (They walk). Look! Look!

Text 42 (c)

manohari hara-skhalita-manibhis tara-taralaih
parimalayn-malyo milita-puratalankrti-kanah
ayam kunjah talpi-krta-kusuma-punja-pranayavan
samantad uttungam pisunayati rangam murabhidah

manohari—charming; hara—from the necklace; skhalita—fallen; manibhih—with jewels; tara—of pearls; taralaih—with the middle of the necklace; parimlayat—wilted; malyah—garland; milita—met; purata—golden; alankrti—of ornaments; kanah—fragments; ayam—this; kunjah—forest grove; talpi—the bed; krta—fashioned; kusuma—of flowers; punja—an abundance; pranayavan—placed; samantat—on all sides; uttungam—great; pisunayati—indicates; rangam—pleasure; mura-bhidah—of Lord Kṛṣṇa, the killer of the Mura demon.

This charming grove , there are scattered jewels and pearls from broken necklaces, wilted garments, fragments of golden ornaments, and a bed fashioned from many flowers, clearly shows that Kṛṣṇa enjoyed very blissful pastimes here.

Text 43

lalita: (nipunam nirupya. sanskrtena).

kṛṣṇaṅga-sangama-milad-ghusnanga-raga
rādhā-pada-skhalad-alaktaka-rakta-parstva
sindura-bindu-cita-gharma-jaloksiteyam
dhuna dhinoto nayane mama puspa-sayya

nipunam—expertly; nirupya—looking; sanskrtena—in Sanskrit; kṛṣṇa—of Kṛṣṇa; aṅga—the limbs; sangama—touching; milat—meeting; ghursna—saffron; aṅga-raga—ointment; rādhā—of Rādhā; pada—from the feet; skhalat—falling; alaktaka—lac; rakta—red; parava—side; sindura—of sindura; bindu—with drops; cita—collected; gharna-jala—with perspiration; uksita—sprinkled; iyaṁ—this; dhuna—broken; dhinoti—delights; nayane—eyes; mama—my; puspa—of flowers; sayya—bed.

Lalitā: (Looking closely, she says in Sanskrit:) Smeared with saffron from Kṛṣṇa's limbs, and red lac fallen from Rādhā's feet, and sprinkled with perspiration mixed with drops of red sindura, this broken bed of flowers delights my eyes.

Text 44

vṛndā: (sa-vismayam)

cakrida ya rajasi ranjita-sutra-baddha-
gokarna-matra-cikura nava-viddha-karna
seyam kutah pravara-vibhrama-kausalani
rādhādhyaḡista bata vairajitam jigaya

sa—with; vismayam—wonder; cakrida—played; ya—who; rajasi—in the dust;
ranjita—colored; sutra—by a string; baddha—bound; go—of a cow; karna—as the
ear; matra—only as long; cikura—whose hair; nava—newly; viddha—pierced;
karna—whose ear; sa iyam—She; kutah—where? pravara—excellent; vibhrama—
in amorous pastimes; kausalani—expertise; rādhā—Rādhā; adhyaḡista—has
learned; bata—indeed; vairajitam—unconquerable Lord Kṛṣṇa.

Vṛndā: (Struck with wonder) As a child She played in the dust, Her ears newly
pierced, and Her hair, only as long as a cow's ear, tied with a colored ribbon.
Where has this Rādhā so expertly learned the art of amorous pastimes that She has
defeated unconquerable Lord Kṛṣṇa?

Tex 45 (a)

lalita: (purvataḡ preksya) vunde pekkha nadi-dure sa-raho mahavo.

purvataḡ—to the east; preksya—looking; vunde—O Vṛndā; pekkha—look;
na—not; adi—very; dure—far away; sa—with; raho—Rādhā; mahavo—Kṛṣṇa.

Lalitā: (Looking to the east) Vṛndā, look! Not very far away are Rādhā and
Kṛṣṇa.

Text 45 (b)

vṛndā: srnuvah kim aha.

srnuvah—let us listen; kim—what?; aha—says.

Vṛndā: What is She saying? Let us listen.

Text 45 (c)

rādhā: (sanskṛtena)

kuru kuvalayam karnotsange lavangam abhanguram
vikira cikurasyantar malli-srajam ksipa vaksasi

anagha jaghane kadambim me pralambaya mekhalam
kalayati na mam ali-vṛndām hare niralankrtam

nepathye—behind the scenes; sanskrtena—in Sanskrit; kuru—please do;
kuvalayam—a kuvalaya lotus flower; karna—of the ear; utsange—on the top;
lavangam—a lavanga flower; abhanguram—unblossomed; vikira—spread;
cikurasya—of the hair; antah—within; malli—of malli flowers; srajam—a garland;
ksipa—please place; vaksasi—on the chest; anagha—O supremely pure one;
jaghane—on the hip; kadambim—of kadamba flowers; me—of Me; pralambaya—
please place; mekhalam—a belt; kalayatu—may see; na—not; mam—Me; ali—of
gopi-friends; vṛndām—the multitude; hare—O Kṛṣṇa; niralankrtam—
undecorated.

(From behind the Scenes).

Rādhā: (In Sanskrit) Place a kuvalaya lotus flower on My ear. Put a lavanga in
My hair. Place a garland of malli flowers on My chest. Place a garland of kadamba
flowers around My hips. O supremely pure Kṛṣṇa, My gopi-friends should not see
Me undecorated.

Text 46

vṛndā: (smitam krtva)

vahanti manjistharunita-tanu-sutrojjvala-rucin
nakhankan khelormi-skhalita-sikhi-paksavalir iyam
sphuram-mukta-tulyair alaghu-ghana-gharmambubhir alam
samrddha me medham madhumathana-murtir madayati

smitam—a smile; krtva—doing; vahanti—carrying; manjistha—as manjistha;
arunita—as red; tanu—slender; sutra—threads; ujjvala—splendid; rucin—luster;
nakha—of fingernails; ankan—marks; khela—of pastimes; urmi—by the waves;
skhalita—fallen; sikhi—peacock; paksa—of feathers; avalih—host; iyam—this;
sphurat—glistening; mukta—pearls; tulyaih—like; alaghu-ghana—abundant;
gharma-ambubhih—with perspiration; alam—greatly; samrddha—enriched; me—
of me; medham—the mind; madhu-mathana—of Kṛṣṇa, the killer of the Madhu
demon; murtih—the transcendental form; madayati—delights.

Vṛndā: (Smiling) Marked with fingernails scratches as brilliant as threads dyed
with manjistha, it's peacock feather ornaments washed away by the waves of many
amorous pastimes, and decorated with many drops of perspiration like glistening
pearls, the transcendental forms of Sri Kṛṣṇa delights my mind.

Text 47 (a)

(tatah pravisati kṛṣṇaḥ prasadhitaṅgi rādhā ca).

tatah—then; pravisati—enters; kṛṣṇa—Kṛṣṇa; prasadhita—decorated; angi—whose body is; rādhā—Rādhā; ca—and.

(Kṛṣṇa enters, accompanied by Rādhā, whose body is decorated).

Text 47 (b)

kṛṣṇaḥ:

nitam te punar-uktatam bhramarakaiḥ kasturika-patratam
netrabhyam vikali-kṛtam kuvalaya-dvandvam ca karnarpitam
haras ca smita-kanti-bhangibhir alam pistanupesi-kṛtaḥ
kim rādhe tava mandanena nitaram angair asi dyotita

nitam—brought; te—to you; punar-uktatam—to the condition of being redundant; bhramarakaiḥ—by curling locks of hair; kasturika—of musk; patratam—designs and picture; netrabhyam—by the eyes; vikali-kṛtam—withered; kuvalaya—of lotus flowers; dvandvam—the pair; ca—also; karna—on the ears; arpitam—placed; haraḥ—the necklace; ca—and; smita—of the smile; kanti—by the beautiful splendor; bhangibhiḥ—by the waves; alam—greatly; pista-anupesi-kṛtaḥ—crushed; kim—what is the use?; rādhe—O Rādhārāṇī; tava—Your; mandanena—with the ornaments; nitaram—greatly; angaiḥ—by Your own bodily limbs; asi—you are; dyotita—splendidly beautified.

Kṛṣṇa: Your curling locks of hair make these tilaka decorations drawn in musk useless and redundant. Your eyes are so beautiful that they make the two lotus flowers on Your ears wilt by comparison. The waves of the beauty of Your splendid smile has crushed Your necklace into dust. O Rādhārāṇī, what is the use of You wearing all these decorations? You are already splendidly decorated by the beauty of Your limbs. These other decorations are simply a useless waste of time.

Text 48 (a)

ubhe: (upasṛtya) sundara idam parama-manjulam vasanti-kusuma-mandanam.

upasṛtya—approaching; sundara—O handsome one; idam—this; parama—supremely; manjulam—beautiful; vasanti—madhavī; kusuma—flowers; mandanam—decoration.

Both Gopis: (Approaching) O handsome one, these decorations os madhavī flowers are very beautiful.

Text 48 (b)

kṛṣṇaḥ: (stabakta-dvandvam adaya sa-harsam).

dhyeyena mukta-vṛndāsyā
kamyamana muhur maya
yukta tvam atimuktanam
srenya su-sroni sevitur

stabaka—clusters of flowrs; dvandvam—the pair;s adaya—taking; sa—with;
harsam—joy; dhyeyena—the object of meditation; mukta—of liberated souls;
vṛndāsyā—of the multitudes; kamyamana—desired; muhuh—at every moment;
maya—by Me; yukta—proper; tvam—You; atimuktanam—of madhavī flowers;
srenya—by hosts; su-sroni—O girl with the beautiful hips; sevitur—to be served.

Kṛṣṇa: (Taking the two clusters of flowers, He says with happiness) I am the object of the meditation for the hosts of liberated souls, and You are the constant object of My desire. O girl with the beautiful hips, it is proper that You be decorated with these madhavi flowers.

Note: If the word "atimukta" is interpreted to mean "the souls who have attained the ultimate stage of liberation", then the verse may be undertood in the following way:

"I am the object of meditation for the hosts of liberated souls, and You are the constant object of My desire. O girl with the beautiful hips, it is proper that You also be served by those souls who have attained the ultimate stage of liberation".

Text 49 (a)

(iti rādhām avatamsayati).

iti—thus; rādhām—Rādhā; avatamsayati—decorates.

(He decorates Rādhā).

Text 49 (b)

(nepathye)

anuparamati yame kamam ahnas trtiye
jalada-samaya-laksmir yauvanojjrmhane 'dya
nava-yavasa-kadambais tarpitanam kadambah
kalayati surabhinam gokulayabhimukhyam

nepathye—from behind the scenes; anuparamati—not over; yame—quarter; kamam—greatly; ahnah—of the day; trtiye—the third; jalada-samaya—of the time of clouds; laksmih—the beauty; yauvana—of youth; ujjrmhane—in the yawning; adya—now; nava—new; yavasa—of grasses; kadambaih—with multitudes; tarpitanam—satisfied; kadambah—the multitude; kalayati—does; surabhinam—of surabhi cows; gokula—of Gokula; abhimukhyam—in the direction.

A Voice From Behind the Scenes: The monsoon season now displays its youthful beauty. Even though the third quarter of the day is not yet over, the surabhi cows, satisfied by the abundant new grasses, are now moving towards Gokula Village.

Text 50 (a)

lalita: rahe anujanehi. ratti-mandana-ttham dullaham vasanta-kususmam gehnissam. (iti niskranta).

rahe—O Rādhā; anujanehi—please give permission to depart; ratti—at night; mandana—decoration; ttham—for the purpose; dullaham—rare; vasanta—spring; kusumam—flowers; gehnissam—I shall gather; iti—thus; niskrantah—exits.

Lalitā: O Rādhā, please give me permission to depart. I shall gather rare spring flowers to decorate You tonight. (She exits).

Text 50 (b)

kṛṣṇaḥ: (smitva. janantikam) vrnde kincid vinodam vidhatu-kamo 'smi. tad atra priyayah pratyayiteyam puro drumadhirudha kakkhati tvaya mat-paksa-grahini kriyatam.

smitva—smiling; jana-antikam—aside; vrnde—O Vṛndā; kincit—some; vinodam—pastime; vidhatu—to perform; kamah—desiring; asmi—I am; tat—therefore; atra—here; priyayah—of My beloved; pratyayita—the confidential friend; purah—in the presence; druma—a tree; adhirudha—climbed; kakkhati—Kakkhati; tvaya—by you; mat—of Me; paksa—the part; grahini—taking; kriyatam—may be.

Kṛṣṇa: (Smiling, aside) Vṛndā, I wish to play a certain game. In this tree before us is Rādhā's confidential friend Kakkhati. You please arrange that Kakkhati take up My cause.

Text 50 (c)

vṛndā: bhavatu yatisye.

bhavatu—so be it; yatisye—I will try.

Vṛndā: So be it. I will try.

Text 50 (d)

kṛṣṇaḥ: (rādhām avetya) priye candra (ity ardhokte krtrima-sambhramam natayati).

rādhām—Rādhā; avetya—approaching; priye—O beloved; candra—Candra; iti—thus; ardhā—half; ukte—spoken; krtrima—artificial; sambhramam—bewilderment; natayati—represents dramatically.

Kṛṣṇa: (Approaching Rādhā) My dear Candra.... (He stops in the middle of the word and pretends to become bewildered).

Text 50 (e)

rādhikā: (sa-khedam) haddhi haddhi. kadham evvam sunantam vi na me phudidam kanna-ju-alam.

sa—with; khedam—grief; haddhi—alas!; haddhi—alas!; kadham—why?; evvam—in this way; sunantam—hearing; vi—although; na—not; me—My; phudidam—burst; kanna—of ears; ju-alam—the pair.

Rādhikā: (Aggrieved) Alas! Alas! Why is it that, even though they hear these words, My two ears do not burst apart?

Text 50 (f)

vṛndā: (svagatam) picchika-bhramanena kakkhatikam unmadya harer abhistam vyaharaisyē. (ity alaksitam tatha krtva prakasam). sakhi range ma bhaja vaimukhyam.

svagatam—aside; picchika—of a bunch of peacock feathers; bhramanena—by waving; kakkhatikam—Kakkhati; unmadya—enchanting; hareh—of Kṛṣṇa; abhistam—the desire; vyaharaisyē—I shall cause to speak; iti—thus; alaksitah—unobserved; tatha—in that way; krtva—having done; prakasam—openly; sakhi—O friend; range—in these happy pastimes; ma—don't; bhaja—become; vaimukhyam—averse.

Vṛndā; (Aside) By waving this bunch of peacock feathers I shall cast a spell over Kakkhati and force her to speak according to Kṛṣṇa's desire. (Unobserved, she does that, and then she openly says:) Friend, don't become hostile on this happy occasion.

Text 50 (g)

kṛṣṇaḥ: priye candranane kim ity akande vimanaskasi.

priye—O beloved; candra—moon; anane—whose face; kim—why?; iti—thus; akande—suddenly; vimanaska—morose; asi—You are.

Kṛṣṇa: O moon-faced beloved, why are You suddenly morose?

Text 50 (h)

(nepathye)
samini imina tujjha muddhattanena lalida na jivissadi.

nepathye—behind the scenes; samini—O mistress; imina—because of this; tujjha—your; muddhattanena—foolishness; lalida—Lalitā; na—not; jivissadi—will live.

A Voice From Behind The Scenes: O Mistress, because of Your foolishness Lalitā will not be able to remain alive.

Text 50 (i)

rādhikā: (urdhvam alokya. svagatama). nisandehamhi kida kakkhadi-a-e.
(prakasam) pa-andam kkhu kulisa-vipphujjidaṃ kadham dindimadambarena
samvaraniṃjam hodu. (iti paran-mukhi bhavati).

urdhvam—upwards; alokya—looking; svagatam—aside; nisandeha—freed from
doubt; amhi—I am; kida—become; kakkhadi-a-e—by the monkey Kakkhati;
prakasam—openly; pa-andam—violent; kkhu—indeed; kulisa-vipphujjidaṃ—
thunder; kadham—how is it?; dindima—of small dindima drums; dambarena—by
a single; samvaraniṃjam—covered; hodu—may be; iti—thus; parat-mukhi—
turning the face in aversion; bhavati—becomes.

Rādhikā: (Looking up, She says to Herself:) Kakkhati has dispelled My doubts.
(Openly) Is it possible for a single small dindima drum to drown out the sound of
violent thunder? (She turns Her face in aversion).

Text 50 (j)

kr̥ṣṇaḥ: (apavarya)

samaroddhura-kama-karmuka-sri-
vijayi-bhru-yugam akulaksi-padmam
vidhuri-krtam apy ati-krudhagre
mama rādhā-vadanam mano dhinoti

apavarya—aside; samara—in battle; uddhura—raised; kama—of cupid;
karmuka—of the bow; sri—the beauty; vijayi—defeating; bhru—of eyebrows;
yugam—the pair; akula—agitated; aksi—of eyes; padmam—lotus flowers; vidhuri-
krtam—contorted; api—even; ati—great; krudha-agre—in anger; mama—of Me;
rādhā—of Rādhā; vadanam—the face; manah—the heart; dhinoti—delights.

Kṛṣṇa: (Aside) With eyebrows that defeat the beauty of cupid's bow raised in
battle, and with agitated lotus eyes, even though contorted in great anger, the face
of Rādhā delights My heart.

Text 51 (a)

(iti rādhā-patancalam uccalya) sundari madhurena samapyatam madhu-vihara-
kautukam).

iti—thus; rādhā—of Rādhā; pata—of the sari; ancalam—the edge; uccalya—
lifting; sundari—O beautiful girl; madhurena—with a sweet; samapyatam—should
be concluded; madhu—of springtime; vihara—of pastimes; kautukam—the

happiness.

(Lifting the edge of Rādhā's sari) O beautiful one, the happiness of these springtime pastimes should be concluded with sweetness).

Text 51 (b)

(punar nepathye)
haddhi haddhi. bho pa-uma-sikkhe duttha-sarasi tumam pi mam kadakkhasi.
ta kisa paranam dharemi.

punah—again; nepathye—from behind the scenes; haddhi—alas!; haddhi—
alas!; bho—Oh!; pa-uma—of Padma; sikkhe—student; duttha—wicked; sarasi—O
sarasi bird; tumam—you; pi—even; mam—at Me; kadakkhasi—gaze from the
corner of the eye; ta—therefore; kisa—why?; paranam—life-breath; dharemi—do I
maintain.

Again a Voice From Behind The Scenes: Alas! Alas! O wicked sarasi-bird, O
student of Padma, even you stare at me from the corners of your eye! Why should
I continue to maintain my life-breath?

Text 51 (c)

rādhikā: (nisamya sa-rosam apasarpanti). vunde param ketti-am
vidambidamhi. ta jhatti varehi nam kavada-paripadi-nata-a-suttadharam bhu-ana-
mararambhi-murali-sikkha-nisankam karali-a-natti-kila-kurangam.

nisamya—listening; sa—with; rosam—anger; apasarpanti—moving away;
vunde—O Vrnde; param—further; ketti-am—how much?; vidambida—mocked;
amhi—I will be; ta—therefore; jhatti—at once; varehi—please stop; nam—him;
kavada—tricks; paripadi—manifesting; nata-a—of the drama; suttadharam—the
stage manager; bhu-ana—of the world; mara—of death; arambhi—beginning;
murali—of the flute; sikkha—instruction; nisankam—without doubt; karali-a-
natti—of Candravali, the granddaughter of Karala; kila—for pastimes; kurangam—
a deer.

Rādhikā: (Listening, She draws back). Vṛndā, how much further am I to be
ridiculed? At once stop the stage-manager who is the director of this drama. He
simply teaches the flute how to kill the entire world. He is simply a pet deer who
plays in the hands of Karala's granddaughter Candravali.

Note: If the word "mara" is taken to mean "cupid", then the second sentence

of these words becomes:

"He simply teaches the flute how to fill the world with amorous desires".

Text 51 (d)

kṛṣṇaḥ: (sananda-smitam) sakhi vrnde prasadaya rādhām.

sa—with; ananda—of bliss; smitam—a smile; sakhi—O friend; vrnde—Vṛndā; prasadaya—please pacify; rādhām—Rādhā.

Kṛṣṇa: (With a blissful smile) Friend Vṛndā, please pacify Rādhā.

Text 51 (e)

vṛndā: priya-sakhi rādhe vidagdha-vadhunam murdhanyasi. tad akande kathora-mana-kandena napasaraya vallabha-kṛṣṇasaram.

priya—dear; sakhi—O friend; rādhe—Rādhā; vidagdha—expert; vadhunam—girls; murdhanya—the greatest; asi—you are; tat—therefore; akande—suddenly and for no good reason; kathora—harsh; mana—jealous anger; kandena—with the stick; na—do not; apasaraya—drive away; vallabha—of Your beloved; kṛṣṇasaram—the black deer.

Vṛndā: Dear friend Rādhā, You are the greatest of all expert and intelligent girls. Please don't suddenly and for no good reason chase away the staff with the hard staff of Your jealous anger the black deer that is Your beloved Kṛṣṇa.

Text 51 (f)

rādhikā: (badham avajnam abhiniya) ettha avatthadum na juttamhi. (iti niskranta).

badha—greatly; avajnam—contempt; abhinya—representing dramatically; ettha—here; avasthatum—to stay; na—not; jutta—proper; amhi—I am; iti—thus; niskranta—exits.

Rādhā: (Very contemptuous) It is not proper for Me to stay here. (She exits).

Text 51 (g)

kṛṣṇaḥ: vṛnde baliyasi rosanale sama-madhvikam uddipanayaiva. tad alam atranuyatraya.

vṛnde—O Vṛndā; baliyasi—powerful; rosa—of anger; anale—in the fire; sama—of words conciliation; madhvikam—madhvikam—madhvika nectar; uddipanaya—for inflaming; eva—certainly; tat—therefore; alam—what is the use?; atra—here; anuyatraya—of following Her.

Kṛṣṇa: The madhvika nectar of sweet words will only inflame the great fire of Her anger. What is the use of following Her?

Text 51 (h)

vṛndā: kim atra yuktam.

kim—what?; atra—here; yuktam—is proper.

Vṛndā: What should be done?

Text 51 (i)

kṛdhāḥ: vṛnde vara-varni-nivesena rādhām prasadhayitum icchami. tad atra bhavatyā samadhana-madhya-vasiyatam.

vṛnde—O Vṛndā; vara—beautiful; varnini—fair-complexioned girl; vesena—with the disguise; rādhām—Rādhā; prasadhayitum—is conquer; icchami—I desire; tat—this; atra—in this; bhavatyā—you; samdhana-madhya-vasiyatam—should be agreed to help.

Kṛṣṇa: Vṛndā, I desire to conquer Rādhā by disguising Myself as a beautiful fair-complexioned girl. Please help Me in this.

Text 51 (j)

(vṛndā sangi-karam smitam karoti).

vṛndā—Vṛndā; sa—with; angi-karam—assent; smitam—a smile; karoti—does.

(Vṛndā smiles in assent).

Text 51 (k)

kṛṣṇaḥ: sakhi gauranga-raga-sangatam varanganave sasadhanam katham
atrabhilipsye.

sakhi—O friend; gauranga—golden; raga—cosmetic; sangatam—in contact;
vara—beautiful; angana—of a girl; vesa-sadhanam—garments; katham—how;
atra—here; abhilipsye—may be obtained.

Kṛṣṇa: Friend, how may I get some golden cosmetics and clothing suitable for
a beautiful girl.

Text 51 (l)

(pravisya)

madhumangalaḥ: pi-ava-assa atthi gauri-ghare taha-viha-vesa-samaggi ja pa-
uma-e mama hatthe samappide.

pravisya—entering; pi-a—dear; va-assa—friend; atthi—there is; gauri—of
Gauri; ghare—in the temple; taha—in this; viha—way; vesa—garments; samaggi—
a collection; ja—which; pa-uma-e—by Padma; mama—of me; hatthe—in the
hand; namappida—placed.

(Enters)

Madhumangala: Friend, Padma placed all these things in my hand, and they
are now in the temple of Gauri.

Text 51 (m)

kṛṣṇaḥ: (sa-harsam) vrnde gauri-grha-gambhirikayam bhavisayami. tad atma-
bhagini-bhavena sambhavaniyo 'ham. (iti sa-vayasyo niskranta).

sa—with; harsam—happiness; vrnde—O Vṛndā; gauri—of Gauri; grha—of the
temple; gambhirikayam—in the inner room; bhavisayami—I shall be; tat—then;
atma—own; bhagini—of the sister; bhavena—with the nature; sambhavaniyah—
shall be conceived; aham—I; iti—thus; sa—accompanied by; vayasyah—His

friend; niskrantah—exits.

Kṛṣṇa: (Jubilant) Vṛndā, I shall be in the inner sanctum of the temple of Gauri. You act as if I am your sister. (He exits with His friend Madhumangala).

Text 51 (n)

vṛndā: (parikramaya. dure drstim kṣipanti).

campaka-lavanga-bakulany
avacinvanyor vayasyayor atra
sphutam idam eva sa-lajjam
rādhā-vṛttam nivedayati

parikramya—walking; dure—far away; drstim—glance; kṣipanti—casting;
campaka—campaka; lavanga—lavanga; bakulani—and bakula flowers;
avacinvanyoh—picking; vyasyayoh—of the friends; atra—here; sphutam—clearly;
idam—this; eva—certainly; sa—with; lajjam—embarrassment; rādhā—Rādhā;
vṛttam—activity; nivedayati—informs.

Vṛndā: (Walks, and then gazes into the distance) As Her two friends pick campaka, lavanga, and bakula flowers, an embarrassed Rādhā tells then everything that has happened.

Text 52 (a)

(pravisyā tatha-vidhā rādhā).

pravisyā—entering; tatha—in that; vidhā—way; rādhā—Rādhā.

(In that way Rādhā enters).

Text 52 (b)

Rādhā: sahi tado ham anunedum pa-uttam mam avahiri-a ettha pattamhi.

sahi—O friend; tado—therefore; ham—I; anundena—to pacify; pa-uttam—engaged; nam—Him; avahiri-a—seeing; ettha—here; pattamhi—I have come.

Rādhā: Friend, then seeing that He wished to pacify Me, I came here.

Text 52 (c)

lalita: rahe na kkhu tumamhi kanhassa gotta-skhalidam sivine vi sambhavi-adi.
ta pa-iti-pamattanam pasunam palave kida-visambha tumam vancidasi.

rahe—O Rādhā; na—not; kkhu—indeed; tumamhi—to You; kanhassa—of
Kṛṣṇa; gotta—the name; akhalidam—falling; sinive—in dream; vi—even;
sambhavi-adi—is possible; ta—therefore; pa-iti—by nature; pamattanam—
bewildered; pasunam—animals; palave—in the talking; kida—done; visambha—
trust; tumam—You; vancida—cheated; asi—are.

Lalitā: O Rādhā, in Your presence Kṛṣṇa cannot even utter the name of another
woman, even in His sleep. You have believed the words of an animal, by nature
bewildered and foolish, and as a result You have been cheated.

Text 52 (d)

visakha: haddhi haddhi. lalide pekkha ajja sohagga-punnimahe araddha-
sangharisa balino padipakkha. ta vidambida mha devena.

haddhi—alas!; haddhi—alas!; lalide—O Lalitā; pekkha—look!; ajja—now;
sohagga-punnimahe—on Saubhagya-purnima; araddha—begun; sangharisa—
rivalry; balino—powerful; padipakkha—rivals; ta—therefore; vidambida—
mocked; mha—I am; devena—by fate.

Viśākhā: Alas! Alas! Lalitā, look! On this Saubhagya-purnima day our
formidable rivals have begun their battle with us. Fate is now mocking me.

Text 52 (e)

lalita: visahe saccam kahesi. ettha mahusave ja-i amhanam muha-malinnam
savvatti-o pekkhissanti tado solluntham kadukkhanti-o hasissanti.

visahe—O Viśākhā; saccam—the truth; kahesi—you speak; ettha—in this;
mahusave—great festival; ja-i—if; amhanam—of us; muha—of the face;
malinam—distress; savvatti-o—rivals; pekkhissanti—will see; tado—then; sa—
with; ulluntham—sarcasm; kadukkhanti-o—casting sidelong glances; hasissanti—
will laugh.

Lalitā: Viśākhā, you speak the truth. If our rivals see unhappiness on our faces during this great festival, they will sarcastically stare at us from the corners of their eyes and they will laugh.

Text 52 (f)

rādhikā; (svagatam) sahu sahi-o mantenti. ta kim ettha saranam.

svagatam—aside; sahu—nicely; sahi-o—My friends; mantenti—advise; ta—therefore; kim—what?; ettha—in this matter; saranam—is the shelter.

Rādhikā: (Aside) My friends give good advise. What shelter is there in this difficulty?

Text 52 (g)

vṛndā: (upasṛtya) lalite ramanujasya nidesena ramam upanetum prasthitasmi.

upasṛtya—approaching; lalite—O Lalitā; rama-anujasya—of Kṛṣṇa, the younger brother of Balarama; nidesena—by the request; ramam—Balarama; upanetum—to bring; prasthita—departing; asmi—I am.

Vṛndā: (Approaching) Lalitā, on Kṛṣṇa's request I shall now go to bring Balarama.

Text 52 (h)

lalita: kim tti.

kim—why?; tti—thus.

Lalitā: Why?

Text 52 (i)

vnrda: vasanta-sri-darsanaya.

vasanta—of spring; sri—the beauty; darsanaya—for showing.

Vṛndā: To show Him the beauty of spring.

Text 52 (j)

visakha: sahi vunde kkhanam vilambi-a kuna sandhim.

sahi—O friend; vunde—Vṛndā; kkhanam—for a moment; vilambi-a—resting; kuna—please do; sandhim—meeting.

Viśākhā: Friend Vṛndā, please stop for a moment for a meeting.

Text 52 (k)

vṛndā: satyam janihi maya duskaro 'dya sandhih.

satyam—the truth; janihi—please know; maya—by me; duskarah—difficult to arrange; adya—now; sandhih—a meeting.

Vṛndā: You should know the truth: At this time it is very difficult for me to arrange a meeting between You and Kṛṣṇa.

Note: Viśākhā asked Vṛndā to meet (sandhi) with her, and Viśākhā interpreted the meeting to refer to a meeting with Kṛṣṇa.

Text 52 (l)

visakha: kadham vi-a.

kadham—why?; vi-a—like that.

Viśākhā: Why is that?

Text 52 (m)

vṛndā: prcchatam atma-sakhi yayadya katuktibhir aparanjitah kanjeksanah.

prcchatam—should be asked; atma—your; sakhi—friend; yaya—by whom; adya—today; katu—harsh; uktibhih—with words; aparanjitah—displeased; kanja-

iksanah—lotus-eyed Kṛṣṇa.

Vṛndā: Ask your friend who today hurt lotus-eyed Kṛṣṇa with many harsh words.

Text 52 (n)

rādhikā: (nihsvasya) hala vunde tumam cce-a gadi.

nihsvasya—sighing; hala—O; vunde—Vṛndā; tumam—you; cce-a—certainly; gadi—destination.

Rādhikā: (Sighing) O Vṛndā, you my only hope.

Text 52 (o)

vṛndā: (sa-vyaja-rosam)

asuya candali hr̥di padam ita candi vivisur
na vacas te pathyah sruti-carani-simancalam api
idanim audasyam vasaga-madiraksi-tatir agan
mukundo nirdvandvi-bhava sakhi mudha nihavasisi kim

sa—with; vyaja—pretended; rosam—anger; asuya—jealousy; candali—the candala girl; hr̥di—in the heart; padam—place; ita—gone; candi—O passionate one; vivisuh—entered; na—not; vacah—words; te—of you; pathyah—beneficial; sruti—of the ears; sarani—of the path; sima—of the boundary; ancalam—the edge; api—even; idanim—now; audasyam—indifference; vasaga—submission; madira-iksana—of girls with bewitching eyes; tatih—a host; agat—attained; mukundah—Kṛṣṇa; nirdhvandvi—free from duality; bhava—become; sakhi—O friend; mudha—uselessly; nihsvasisi—sigh; kim—why?

Vṛndā: (With pretended anger) O passionate girl, the candala girl of jealousy entered your heart, and good advise was not able to even approach the edge of the path of Your ears. Now Kṛṣṇa, who has a host of beautiful-eyed girls under His dominion, has become indifferent to You. O friend, please become free from the dualities of happiness and distress. Why do You uselessly sigh in this way?

Text 52 (p)

lalita: kahim so kkhu mohano.

kahim—where?; so—He; kkhu—indeed; mohano—the enchanter.

Lalitā: Where is that enchanter Kṛṣṇa?

Text 52 (q)

vṛndā: gauri-sadmani.

gauri—of Gauri; sadmanti—in the temple.

Vṛndā: In the temple of Gauri.

Text 53 (b)

lalida: kim haredi.

kim—what?; karedi—is He doing.

Lalitā: What is He doing?

Text 53 (c)

vṛndā: nikuṇjavidyāya sardham gosthim tanoti.

nikuṇjavidyāya—Nikuṇjavidyā; sardham—with; gosthim—conversation;
tanoti—does.

translation????

Text 53 (e)

tisraḥ: sahi ka kkhu ni-unja-vijja.

tisrah—the three girls; sahi—O friend; ka—who?; kkhu—indeed; ni-unja-vijja—is Nikuñjavidyā.

The Three Girls: Friend, who is Nikuñjavidyā?

Text 53 (f)

vṛndā: (sphutam vihasya) aho maugdhyam kisorinam yad amur ati-prasiddham api nikuñjavidyām na vidanti.

sphutam—out loud; vihasya—laughing; aho—ah!; maugdhyam—the ignorance; kisorinam—of these young girls; yat—because; amuh—they; ati—the very; prasiddham—famous; api—even; nikuñjavidyām—Nikuñjavidyā; na—do not; vidanti—know.

Vṛndā: (Laughing out loud) Aha! The ignorance of these girls! They don't even know about the very famous Nikuñjavidyā!

Text 53 (g)

tisrah: (sa-lajjam) sahi kadhehi saccam. na janimha.

sa—with; lajjam—embarrassment; sahi—O friend; kadhehi—please tell; saccam—the truth; na—not; janimha—we know.

The Three Girls: (Embarrassed) Friend, tell us. We really don't know.

Text 53 (h)

vṛndā: hanta bho visuddhah ka nama sa gokule ballava-balikastu ya khalu svasaram me bhanтира-devatam na janite.

hanta—indeed; bhoh—Oh!; visuddhah—pure girls; ka—what?; nama—indeed; sa—she; gokule—in Gokula; ballava—cowherd; balika—girl; astu—may be; khalu—indeed; svasaram—sister; me—my; bhanтира—of Bhandiravana forest; devatam—the goddess; na—does not; janite—know.

Vṛndā: O chaste girls, what cowherd girl in Gokula does not know my sister,

the goddess of Bhandiravana forest?

Text 53 (i)

lalita: vunde dehi tumam mantam jena edam vesammam suhodakkam bhava.

vunde—O Vṛndā; dehi—please give; tumam—you; mantam—advise; jena—by which; edam—this; vesammam—calamity; sukha—happiness; udarkam—at the end; bhava—may become.

Lalitā: O Vṛndā, please give us now advise that will make this calamity have a happy ending.

Text 53 (j)

vṛndā: sakhi gokulananda-nigudha-visrambha-mani-manjuseyam
nikuṇṇjavidyā. tad enam bhajema.

sakhi—O friend; gokula-ananda—of Kṛṣṇa, the bliss of Gokula; nigudha—hidden; visrambha—of secrets; mani—of the jewels; manjusa—the jewel-chest; iyam—she is; nikuṇṇjavidyā—Nikuṇṇjavidyā; tat—therefore; enam—to her; bhajena—let us go.

Vṛndā: Friends, Nikuṇṇjavidyā is a treasure-chest where the jewels of Kṛṣṇa's most hidden secrets are kept. Let us go to her.

Text 53 (k)

(iti sarvah parikramanti).

iti—thus; sarvah—everyone; parikramanti—walks.

(Everyone walks).

Text 53 (l)

rādhikā: vunde edam cce-a gauri-mandavam; ta ettha pavisi-a sanna—e kaddhe
ni-unjavijjam.

vunde—O Vṛndā; edam—this; cce-a—certainly; gauri—of Gauri; mandavam—the temple; ta—therefore; ettha—here; pavisi-a—entering; sanna-e—with a signal; kaddhe—pull; ni-unjavijjam—Nikuṇṇjavidyā.

Rādhikā: Vṛndā, this is the temple of Gauri. Please enter, and, with a signal bring Nikuṇṇjavidyā outside.

Text 53 (m)

vṛndā: (krtodgrivikam alokya svagatam) hanta gaurim iva kisorim dvarim paśyami. (prakasam) sakhyah kevalam ekatra bhandira-devataiva sikhandena kundalam kurvati vartate.

krta—done; udgrivikam—raised neck; alokya—looking; svagatam—aside; hanta—indeed; gaurim—with a fair complexion; iva—like; kisorim—a girl; dvarim—at the entrance; paśyami—I see; prakasam—openly; sakhyah—O friends; kevalam—only; eka—alone; atra—here; bhandira—of Bhandirava forest; devata—the goddess; eva—certainly; sikhandena—with a peacock feather; kundalam—an earring; kurvati—making; vartate—stays.

Vṛndā: (Raising her neck and looking, she says to herself:) In the doorway I see Kṛṣṇa disguised as a fair-complexioned girl. (Openly) O friends, is here alone, making an earring from a peacock feather.

Text 53 (n)

tisraḥ: asacca-samsini cittha cittha. jam eso tandavi-a-sihandi pangane citthadi.

asacca—of untruth; samsini—O speaker; cittha—stop!; cittha—stop!; jam—because; eso—he; tandavia-a—Tandavika; sihandi—the peacock; pangane—in the courtyard; citthadi—stays.

The Three Girls: O liar, stop! Stop! Kṛṣṇa's peacock Tandavika is in the courtyard.

Text 53 (o)

vṛndā: hanta bho daksinya-sunyah svayam agatya samiksyatam. kim atranumanena.

hanta—indeed; bhoh—O; daksinya—of civility; sunyah—devoid; svayam—personally; agatya—coming; samiksyatam—may be seen; kim—what?; atra—in this; anumanena—is the use of speculation.

Vṛndā: O uncivilized girls, go and see for yourselves. What is the use of speculating?

Text 53 (p)

lalita: hala phudam tanda-ulada canda-ino jada jam nikkamanto canda-a-ma-uli imina na lakkhido.

hala—ah!; phudam—clearly; tanda—by sleepiness; a-ulada—overwhelmed; canda-ino—the peacock; jada—manifest; jam—which; nikkamanto—leaving; canda-a-ma-uli—Kṛṣṇa, who wears a crown of peacock feathers; imina—by him; na—not; lakkhido—was seen.

Lalitā: Clearly the peacock was overcome by sleepiness and did not notice when peacock-feather crowned Kṛṣṇa left.

Text 53 (q)

rādhikā: hala gharam pavisi-a ni-unjavijjam puchamha.

hala—ah!; gharam—the temple; pavisi-a—entering; ni-unjavijjam—Nikuṅjavidyā; puchamha—let us ask.

Rādhikā: Let us enter the temple and ask Nikuṅjavidyā.

Text 53 (r)

(iti sarvah pravesam natayanti).

iti—thus; sarvah—everyone; pravesam—entrance; natayanti—represent dramatically.

(Everyone enters).

Text 53 (s)

(pravīsyā)

jaṭilā: bhaṇidamhi pemmena pa-uma-e ajje jadile ditthi-a vaddhasi. go-addhano vi-a tumha putto vi go-kodisaro huvissadi. jam dittham ma-e ajja gauri-titthe rahi-e gauri arahi-adi ti. ta gadu-a vahudiham asisahim vaddhayissam. (iti parikramya ranginim angane drstva sanandam). sahu pa-ume sahu. asacca-bhasini nasi. (punar nibhalya. sa-khedam). haddhi haddhi. kaham gauri-simhassa sire tandavi-o cittha-i. ta paravatti-a puttam anissam. (iti dhavanti niskranta).

pravīsyā—entering; bhaṇida—addressed; amhi—I was; pemmena—with love; pa-uma-e—by Padma; ajje—O noble lady; jadile—Jaṭilā; ditthi-a—by good fortune; vaddhasi—you will prosper; go-addhano—Govardhana-gopa; vi-a—like; tumha—your; putto—son; vi—indeed; go—of cows; kodi—of millions; isaro—the master; huvissadi—will become; jam—because; dittham—seen; ma-e—by me; ajja—today; gauri-titthe—at Gauri-tirtha; rahi-e—by Rādhikā; gauri—goddess Gauri; arahi-adi—worshipped; ti—thus; ta—therefore; gadu-a—going; vahudiham—daughter-in-law; asisahim vaddhayissam—I will bless; iti—thus; parikramya—walking; ranginim—the doe Rangini; angane—in the courtyard; drstva—seeing; sa—with; anandam—joy; sahu—well done; pa-ume—O Padma; sahu—well done; asacca—of lies; bhasini—a speaker; na—not; asi—you are; punah—again; nibhalya—looking; sa—with; khedam—unhappiness; haddhi—alas!; haddhi—alas!; kaham—why?; gauri—of Gauri; simhassa—of the lion; sire—on the head; tandavi-o—the peacock Tandavika; cittha-i—is perched; ta—therefore; paravatti-a—returning; puttam—my son; anissam—I shall bring; iti—thus; dhavanti—running; niskranta—exits.

(Enters)

Jaṭilā: Padma affectionately told me: "O noble Jaṭilā, you are very fortunate. Like Govardhana-gopa, your son will soon become the master of millions of cows, for today I saw Rādhā worshipping goddess Gauri at Gauri-tirtha". Now I shall go there and give blessing to Her. (Walking, she sees the doe Rangini in the courtyard. She happily says:) Well done, Padma! Well done! You do not speak lies. (Looking again, she becomes unhappy) Alas! Alas! Why is Kṛṣṇa's peacock Tandavika now perched on the head of Gauri's lion? I shall go back and bring my son. (She exits running).

Text 53 (t)

rādhikā: (janantikam) sahi-o pekkhadha lo-ottaram kim pi gauri-e saundaram.

jana-antikam—aside; sahi-o—O friends; pekkhadha—look; lo-ottaram—extraordinary; kim pi—something; gauri-e—of Gauri; saundaram—at the beauty.

Rādhikā: (Aside) O friends, look at the extraordinary beauty of Gauri.

Text 53 (u)

sakhyau: hala saccam saccam. thane kanhassa pemma-visamha-sambhavida
esa.

hala—Oh!; saccam—truth; saccam—truth; thane—it is proper; kanhassa—of
Kṛṣṇa; pemma—love; visamha—and trust; sambhavida—is; esa—she.

The two Gopi-friends: Oh! True! True! It is right that she is so beautiful for
Kṛṣṇa has placed both love and trust in her.

Text 53 (v)

rādhikā: nam adittha-puvvam sambhasidum sa-sambhamamhi. (ity apatrapam
natayati).

nam—to her; adittha—not seen; puvvam—before; sambhasidum—to speak; sa-
sambhama—very eager; amhi—I am; iti—thus; apatrapam—shyness; natayati—
represents dramatically.

Rādhikā: Even though I have never seen her before I am still very eager to
speak with her. (She becomes shy).

Text 53 (w)

(nepathye)
yami vrnde nunam rādhāya naham pariciye. maya tu sahasrādheyam
anubhuyamanasti.

yami—O sister; vrnde—Vṛndā; nunam—is it not?; rādhāya—by Rādhā; na—
not; aham—I am; pariciye—recognized; maya—by me; tu—but; sahasrādhā—
thousands of times; iyam—She; anubhuyamana—seen; asti—has been.

A Voice From Behind the Scenes: Sister Vṛndā, is it not that Rādhā does not
recognize Me? Still, I have seen Her thousands of times.

Text 53 (x)

vṛndā: (svagatam) citram saksad angana-kantha-dhvanir evayan.

svagatam—aside; citram—wonderful; saksat—directly; angana—of a girl; kantha—of the throat; dhvaniḥ—the sound; eva—certainly; ayam—this.

Vṛndā: (Aside) Amazing! This is truly the voice of a woman.

Text 53 (z)

rādhikā: vunde na jane kisa pasaham ni-unjavijja-e sinijjhadi me hi-a-am.

vunde—O Vṛndā; na—not; jane—I know; kisa—why?; pasaham—intensely; ni-unjavijja-e—for Nikuñjavidyā; sinijjhadi—loves; me—My; hi-a-am—heart.

Rādhikā: Vṛndā, I do not know why My heart feels such intense love for Nikuñjavidyā.

Text 53 (aa)

vṛndā: sakhi tattvam jane. na citram idam yad asav api ciram tvayy anurajyati.

sakhi—O friend; tattvam—the truth; jane—I understand; na—not; citram—surprising; idam—this; yat—because; asau—she; api—even; ciram—for a long time; tvayī—You; anurajyati—loves.

Vṛndā: Friend, I know why. It is not surprising She has loved You for a long time.

Text 53 (bb)

rādhikā: (sanandam anusrtya) hala ni-unjavijje kahim so tuha ni-unja-na-aro.

sa—with; anandam—joy; anusrtya—approaching; hala—O; ni-unjavijje—Nikuñjavidyā; kahim—where?; so—he; tuha—of you; ni-unja—in the forest-groves; na-aro—lover.

Rādhikā: (Joyfully approaching) O Nikuṇjavidyā, where is your Nikunjanagara (Lover who meets you in these forest groves?)

Text 53 (cc)

(nepathye)
sakhi kas tam jano janati.

sakhi—O friend; kah—what?; tam—him; janah—person; janati—knows.

A Voice From Behind the Scenes: Friend, what person knows him?

Text 53 (dd)

lalita: sahi ni-unjavijje muncehi parihasa-cchalam. appavaggo de mahariso jano.

sahi—O friend; ni-unjavijje—Nikuṇjavidyā; muncehi—please give up; parihasa—of joking; chalam—the trick; appa-vaggo—on the same side; de—You; amhariso—like us; jano—person.

Lalitā: Friend Nikuṇjavidyā, please don't joke like this. We are your friends.

Text 53 (ee)

(nepathye)

badham tattvam avijnaya
tapyamanah krsanuna
katham sarada-padmaksi
paradah parilabhyate

badha—certainly; tattvam—the truth; avijnaya—not understanding; tapyamanah—being heated; krsanuna—by fire; katham—how; sarada—autumn; padma—lotus; aksi—eyes; paradah—mercury; parilabhyate—is obtained.

A Voice From Behind the Scenes: O girl whose eyes are like autumn lotus flowers, without understanding the actual truth, how will You attain the Supreme Personality of Godhead, who is like gold created by heating mercury in the fire.

Text 54

vṛndā: (janantikam)

smera kapola-pali
samsati dutyam nikuṅjavidyāyaḥ
rādhe mrdulaya tad imam
snehenabhyajya bhavyena

jana-antikam—aside; smera—smiling; kapola—of the cheek; pali—on the edge; samsati—declares; dutyam—the role of a messenger; nikuṅjavidyāyah—of Nikuṅjavidyā; rādhe—O Rādhā; mrdulaya—soften; tat—therefore; imam—her; snehena—with the oil of love; abhyajya—anointing; bhavyena—excellent.

Vṛndā: (Aside) The smile on Nikuṅjavidyā's cheek declares that she will be Your messenger. O Rādhā, now You should soften her by anointing her with the excellent oil of Your love.

Text 55 (a)

rādhikā: hala ni-unjavijje kisa vundevva nanubandhanasi sineha-bandham.

hala—O; ni-unjavijje—Nikuṅjavidyā; kisa—why?; vunda—Vṛndā; ivva—like; na—not; anubandhana—bound; asi—you are; sineha—of love; bandham—the bonds.

Rādhikā: O Nikuṅjavidyā, why are you not bound to Me as Vṛndā is, with the bonds of love?

Text 55 (b)

(nepathye)

vidhih padme padau nava-kadalike sakthi-yugalim
mrnale dor-dvandvam tava sasinam apadya vadanam
mrdunam arthanam na kathinam avastambhakas rte
sthitih syad ity ara vyadhita hrdayam nunam asanim

nepathye—behind the scenes; vidhih—Lord Brahma; padme—two lotus flowers; padau—feet; nava—young; kadalike—plantain trees; sakthi—of thighs;

yugalam—pair; mrnale—two lotus stems; doh—of arms; dvandvam—the pair; tava—of You; sasinam—the moon; apadya—obtaining; vadanam—face; mrdunam—of soft; arthanam—things; na—not; kathinam—something hard; avastambhakam—as a pillar for support; rte—without; sthitih—steadiness; syat—may be; iti—thus; atra—here; vyadhita—created; hrdayam—heart; nunam—indeed; asinam—a thunderbolt.

A Voice From Behind the Scenes: Making Your feet lotus flowers, Your thighs yourn plaintain trees, Your arms lotus stems, Your face the moon, and understanding that these soft things cannot stand without a hard pillar to support them, the creator Brahma made Your heart a thunderbolt.

Text 56 (a)

rādhikā: vunde pekkha sanura-a-hasam parihasiijami ni-unjavijja-e. ta gadu-a milissam. (iti niskranta).

vunde—O Vṛndā; pekkha—look!; sa—with; anura-a—of love; hasam—a smile; parihasiijami—I am smiled upon; ni-unjavijja-e—by Nikuṇjavidyā; ta—therefore; gadu-a—going; milissam—I shall meet; iti—thus; niskranta—exits.

Rādhikā: Vṛndā, look! Nikuṇjavidyā is affectionately smiling upon Me. I shall go and meet her. (She exits).

Text 56 (b)

vṛndā:

gokula-rama-preyasi
nikunjavidye kathora-dhis tvam asi
yat-pravanam api purataḥ
parirabhya sakhim na ranjayasi

gokula-of Gokula; rama—of the girls; preyasi—very dear; nikunjavidye—O Nikuṇjavidyā; kathora—hard; dhih—heart; tva—you; asi—are; yat—to whom; pravanam—very friendly; api—even; purataḥ—in the presence; parirabhya—embracing; sakhim—the gopi-friend; na—not; ranjayasi—you please.

Vṛndā: O Nikuṇjavidyā, O beloved of the beautiful girls of Gokula, Your heart is very hard. Even though this girl is your affectionate friend, still you do not please Her with an embrace.

Text 57 (a)

visakha: i-am rahi ni-unjavijjam pariraddhum bhu-a-vallim ullasenti pemma-visaddham jappadi. hala bhandira-de-ade pekkha. gokula-pavesa-vela paccasi-adi. ta karijja-u amhesu lila-ranga-sangamido kanhassa pasa-o.

i-am—this; rahi—Rādhā; ni-unjavijjam—Nikuṇjavidyā; pariraddhum—to embrace; bhu-a—of arms; vallim—the creeper; ullasanti—extending; pemma—of love; visaddham—trust; jappadi—talking.

Viśākhā: Rādhā is now talking with Nikuṇjavidyā with the trust of love. Rādhā is extending the creepers of Her arms to embrace her.

Text 57 (b)

(nepathye)

hala bhandira-de-ade pekkha. gokula-pavesa-vela paccasi-adi. ta karijja-u amhesu lila-ranga-sangamido kanhassa pasa-o.

nepathye—behind the scenes; hala—O; bhandira—of Bhandiravana forest; de-ade—O goddess; pekkha—look!; gokula—to Gokula; pavesa—of entrance; vela—the time; paccasi-adi—approaches; ta—therefore; karijja-u—should be done; amhesu—among us; lila—of pastimes; ranga—arena; sangamido—meeting; kanhassa—of Kṛṣṇa; pasa-o—mercy.

A Voice From Behind the Scenes: O goddess of Bhandiravan, look! The time for going to Gokula is now approaching. Please bestow your mercy on us so we may meet Kṛṣṇa in the arena of pastimes and enjoy with Him there.

Text 57 (c)

lalita: vunde esa tujjha bahini rahi-am parirambhi-a cumbadi.

vunde—O Vṛndā; esa—She; tujjha—of you; bahini—the sister; rahi-am—Rādhikā; parirambhi-a—embracing; cumbadi—kisses.

Lalitā: Vṛndā, your sister is now embracing Rādhikā and kissing Her.

Text 57 (d)

visakha: (sa-sankam) dittha nillajji-a-e tujjha ni-unjavijja-e purisa-dhamma-luddhada. jam esa raha-vakkhoruhe naharankuram appedi.

sa—with; sankam—anxiety; dittha—observed; nillajji-a-e—shameless; tujjha—your; ni-unjavijja—by Nikuñjavidyā; purisa—male; dhammo—nature; luddhada—greed; jam—because; esa—she; raha—of Rādhā; vakkhoruhe—on the breasts; naharankuram—fingernail scratch markings; appedi—gives.

Viśākhā: (Anxious) I can see that your Nikuñjavidyā is shameless. She is very eager to assume the role of a male, because she is now scratching Rādhā's breasts with her fingernails.

Text 57 (e)

vṛndā: (sa-smitam) sakhi mabhyasuyam krthah. premotkarsa-vilaso 'yam.

sa—with; smitam—a smile; sakhi—O friend; ma—don't; abhyasuyam—anger; krthah—do; prema—of love; utkarsa—excellence; vilasah—pastimes; ayam—this.

Vṛndā: (With a smile) Friend, don't become angry. This is simply the pastime of great love.

Text 57 (f)

(pravisya sotkampā).

rādhikā: (sa-bhru-bhangam) vunde juttam juttam amhesu tumha jimhattanam.

pravisya—entering; sa—with; utkampam—trembling; sa—withj; bhru—of the eyebrows; bhangam—knitting; vunde—O Vṛndā; juttam—good; juttam—good; amhesu—on us; tumha—of you; jimhattanam—trickery.

(Entering and trembling).

Rādhikā: (Knitting Her eyebrows) Vṛndā! Good! A good trick you have played on us!

Text 57 (g)

vṛndā: (vihasya) sakhi na vedmi kim tavakutam.

vihasya—laughing; sakhi—O friend; na—not; vedmi—I understand; kim—what?; tava—of You; akutam—the intention.

Vṛndā: (laughing) Friend, I don't understand. What do You mean?

Text 57 (h)

sakhyau: (sa-smitam) vunde vinnada de mohini-bhuda ni-unjavijja.

sa—with; smitam—a smile; vunde—O Vṛndā; vinnada—understood; de—by you; mohini—a charming girl; bhuda—manifested; ni-unjavijja—Nikuṇjavidyā.

The Two Gopi-friends: (With a smile) Vṛndā, now you can understand what a charming girl Nikuṇjavidyā is.

Text 57 (i)

(tatah pravisati sa-putra jatila).

tatah—then; pravisati—enters; sa—with; putra—her son; jatila—Jaṭilā.

(Jaṭilā enters with her son).

Text 57 (j)

jatila: vaccha ahimanno pekkha pangane rangini taha tandavi-o vi sihandi cittha-i.

vaccha—O child; ahimanno—Abhimanyu; pekkha—look!; pangane—in the courtyard; rangini—the doe Rangini; taha—in the same way; tandavi—Tandavika; vi—also; sihandi—the peacock; cittha-i—stays.

Jaṭilā: Child Abhimanyu, look! In this courtyard are both Rādhā's pet doe Rangini and Kṛṣṇa's peacock Tandavika.

Text 57 (k)

abhimanyuḥ: amba saccam kaheṣi. jam dittham ma-e go-gova-mandalena saddham ekko jjevva go-ulam pa-ittho.

amba—O mother; saccam—the truth; kaheṣi—you speak; jam—because; dittham—observed; ma-e—by me; go—of the cows; gova—and cowherd boys; mandalena—the circle; saddham—with; ekko—alone; jjevva—indeed; ramo—Balarama; go-ulam—Gokula; pa-ittho—entered.

Abhimanyu: Mother, you speak the truth. I saw Balarama enter Gokula village accompanied by the cows and cowherd boys, but without Kṛṣṇa.

Text 57 (l)

jaṭila: vaccha esa visarini kavi sorabbha-dhara jjevva tam sahasi-a-mihunam ettha kahe-i.

vaccha—O child; esa—this; visarini—spreading; kavi—something; sorabbha—of sweet fragrance; dhara—flood; jjevva—certainly; tam—this; sahasi-a—outlaw; mihunam—couple; ettha—here; kahe-i—proclaims.

Jaṭilā: Child, this overflowing stream of sweet fragrance announces the presence of that illicit couple.

Text 57 (m)

abhimanyuḥ: amba bhavadi-e nideso vi ma-e padivalido ajja samvutto. ta dānim rahi-am mahura-pure na-issam.

amba—O mother; bhavadi-e—of the noble Paurṇamāsī; nideso—the instructions; vi—indeed; ma-e—by me; padivalido—followed; ajja—now; samvutto—gone; ta—therefore; pure—to the city; na-issam—I shall bring.

Abhimanyu: Mother, today I shall no longer follow Paurṇamāsī's instructions. Now I shall take Rādhikā to Mathura City.

Text 57 (n)

add prakrit

jaṭila: putta ditthi-a ekka—one; du-aram—door; gharam—the building; ta—therefore; du-ara-bhitti-e—by the door panel; lagga—touched; bhavi-a—having become; sunamha—let us listen; patthavam—to the topic of the conversation.

Jaṭilā: Son, fortunately the temple has only one door. Let us stay by the door and eavesdrop on the conversation.

Text 57 (o)

(iti tatha sthitau).

iti—thus; tatha—in that way; sthitau—standing.

(They both do that).

Text 57 (p)

(pravīṣya)

kṛṣṇaḥ: (sa-smitam) rādhe ma sma karsir ati-durlabhe 'sminn arthe prarthanam.

pravīṣya—enters; sa—with; smitam—a smile; rādhe—O Rādhā; ma—don't; sma—indeed; karsih—do; ati—very; durlabhe—difficult to attain; asmin—in this; arthe—request; prarthanam—beg.

(Enters)

Kṛṣṇa: (With a smile) Rādhā, please do not request something that is so difficult to grant.

Text 57 (q)

rādhikā: (sa-narma-smitam) a-i de-i pasida pasida.

sa—with; narma—a playful; smitam—smile; a-i—O; de-i—goddess; pasida—be merciful; pasida—be merciful.

Rādhikā: (With a playful smile) O goddess, have mercy! Have mercy!

Text 57 (r)

abhimanyuḥ: (grham pravisya) hum sahasini paccakkham hatthatthi gahidasi.

grham—the temple; pravisya—entering; hum—aha!; sahasini—outlaw!;
paccakkham—before my eyes; hattha-ahatthi—hand-to-hand; gahida—taken;
asi—You are.

Abhimanyu: (Entering the temple) Aha! Outlaw! I have caught You red-handed!

Text 57 (s)

kṛṣṇaḥ: (svagatam) hanta svarad abhimanyum abhijnaya katareyam priya
yastivad bhumau nipapata.

svagatam—aside; hanta—indeed; svarat—from the sound; abhimanyum—
Abhimanyu; abhijnaya—recognizing; katara—distressed; iyam—She; priya—My
beloved; yasti—a stick; vat—like; bhumau—on the ground; nipapata—fell.

Kṛṣṇa: (Aside) Alas! Recognizing Abhimanyu from the sound of his voice, My
beloved has become terrified and at once fainted, falling like a stick to the ground.

Text 57 (t)

jaṭilā: (sa-vismayam angulya darsayanti), vaccha lo-ottarena la-anna-bharena ka
esa gauri gharam ujale-i.

sa—with; vismayam—astonishment; angulya—with a finger; darsayanti—
pointing; vaccha—O child; lo-ottarena—extraordinary; la-anna—of beauty;
bharena—with the abundance; ka—who?; esa—this; gauri—fair-complexioned
girl; gharam—the temple; ujale-i—illuminating.

Jaṭilā: (Struck with wonder, she points with her finger) O child, who is this
fair-complexioned girl that illuminates this temple with her extraordinary beauty?

Text 57 (u)

abhimanyuḥ: (vimrsya) amba de-i pasida pasida tti bhani-a rahi-e danda-ppanamo kidatthi. ta esa divva-rupa mahesa-mahisi phudam padubbhuda.

vimrsya—reflecting; amba—O mother; de-i—O goddess; pasida—have mercy; pasida—have mercy; tti—thus; bhani-a—speaking; rahi-e—by Rādhā; danda—like a stick; ppanamo—obeisances; kidatthi—performed; ta—therefore; esa—she; divva—splendid; rupa—whose form; mahesa—of Lord Siva; mahisi—the queen; phudam padubbhuda—is manifested.

Abhimanyu: (Reflecting) Mother, Rādhā said "O goddess, have mercy! Have mercy!" and then She at once bowed down, falling like a stick to the ground. Clearly this girl is the goddess Gauri, the splendidly beautiful queen of Lord Siva, who has now appeared here.

Text 57 (v)

kṛṣṇaḥ: (sa-harsam atma-gatam) gauri-nepathyam mama susthu pathyam babhuva.

sa—with; harsam—happiness; atma-gatam—to Himself; gauri—of Gauri; nepathyam—the attire; mama—of Me; susthu—very; pathyam—helpful; babhuva—has become.

Kṛṣṇa: (He joyfully says to Himself:) This disguise of a fair-complexioned girl has been very helpful to Me.

Text 57 (w)

sankhyau: (sanandam) govuttama tumhanam ambedidena amhehim arahijjanti gauri padimado nikkamida.

sa—with; harsam—happiness; atma-gatam—to Himself; gauri—of Gauri; nepathye—the attire; mama—of Me; susthu—very; pathyam—helpful; babhuva—has become.

Kṛṣṇa: (He joyfully says to Himself) This disguise of a fair-complexioned girl has been very helpful to Me.

Text 57 (w)

sakhyau: (sanandam) govuttama tumhanam ambedidena amhehim arahijjanti
gauri padimado nikkamida.

sa—with; anandam—bliss; govuttama—O best of the cowherds; tumhenam—of
you; ambedidena—by the request; amhehim—by us; arahijjanti—worshipped;
gauri—Gauri; padimado—from the deity; nikkamida—has come out.

The Two gopi-friends: (With happiness) O best of the cowherd men, on your
request we worshipped the goddess Gauri, and now the goddess herself has
emerged from her her statue.

Text 57 (x)

abhimanyu: visahe kim danim de-i-pade su-dullaham rahi-e abbhatthidam.

visahe—O Viśākhā; kim—what?; danim—now; de-i—of the goddess; pade—at
the feet; su-dullaham—very difficult to achieve; rahi-e—by Rādhā;
abbhatthidam—was requested.

Abhimanyu: Viśākhā, what difficult-to-attain object was Rādhā praying for at
the feet of the goddess?

Text 57 (z)

abhimanyu: (sa-sankam) bha-avadi kerisam tam.

sa—with; sankam—fear; bha-avadi—O noble goddess; kerissam—like what?;
tam—that.

Abhimanyu: (Frightened) O noble goddess, what kind of calamity?

Text 57 (aa)

kṛṣṇaḥ: vrnde tad-abhiviyaktaya sankucanti me vacanani. tatas tvaya
kathyatam.

vrnde—O Vṛndā; tat—of that; abhivyaktaye—for the revelation; sankucanti—shrinking; me—my; vacanani—words; tatah—therefore; tvaya—by you; kathyatam—let it be said.

Kṛṣṇa: Vṛndā, my words shudder to reveal it. You tell him.

Text 57 (bb)

vṛndā: maninn abhimanyo para-svas tvam bho jesvarena bhairavaya sayam upahari-kartavyo 'si.

manin—proud; abhimanyo—O Abhimanyu; para—the day after; svah—tomorrow; tvam—you; bhoja-isvarena—by Kamsa, the king of the Bhojas; bhairavaya—to Lord Siva; sayam—in the evening; upahari-kartavyah—to be offered in sacrifice; asi—you.

Vṛndā: O proud Abhimanyu, two evenings from now Kamsa, the king of the Bhojas, will offer you in sacrifice to Lord Siva.

Text 57 (cc)

(sa-vaiklavyam) de-i pasida pasida ji-a-putti-am me mam karehi.

sa—with; vaiklavyam—alarm; de-i—O goddess; pasida—have mercy; pasida—have mercy; ji-a—living; putti-am—with a son; mam—me; karehi—please make.

Jaṭilā: (Alarmed) O goddess, have mercy! Have mercy! Let my son live!

Text 57 (dd)

rādhikā: (sa-harsam utthaya) de-i pasida pasida.

sa—with; harsam—happiness; utthaya—rising; de-i—O goddess; pasida—have mercy; pasida—have mercy.

Rādhikā: (Happily rising) O goddess, have mercy! Have mercy!

Text 57 (ee)

kr̥ṣṇaḥ: (smitva) rādhe varnitam eva te. yad adya durnivaram idam.

smitva—smiling; rādhe—O Rādhā; varnitam—described; eva—certainly; te—to You; yat—because; adya—now; durnivaram—difficult to stop; idam—this.

Kṛṣṇa: (Smiling) Rādhā, I have already told You. For now it will be very difficult to stop this calamity.

Text 57 (ff)

rādhikā: (sa-kaku-bharam pranamya) hanta ballavi-ula-de-ade kim pi asakkam de natthi. ta tu-e nahena avippa-o-am pasadi-kadu-a anugehi-adu eso jano.

sa—with; kaku—of plaintive words; bharam—an abundance; pranamya—offering obeisances; hanta—O!; ballavi—of the gopis; ula—of the community; de-ade—O goddess; kim pi—something; asakkam—impossible to perform; de—for you; na—not; atthi—is; ta—therefore; tu-e—by you; nahena—with My lord; avippa-o-am—not suffering separation; pasadi-kadu-a—becoming merciful; anugehi-adu—may become to object of mercy; eso—this; jano—person.

Rādhikā: (Bowing down and speaking many plaintive words) O goddess of the gopis, nothing is impossible for you. Please be merciful to this person. Let Me not be separated from My lord.

Text 57 (gg)

kr̥ṣṇaḥ: (smitva)

vasi-krtatmasi vasindra-duskarais
tavadya rādhe nava-bhakti-damabhiḥ
tad-ista-siddhim krta-gokula-sthitiḥ
sada mad-arādhāna tvam apsyasi

smitva—smiling; vasi-krta—conquered; atma—self; asi—You are; vasi-indra—for great sages and ascetics; duskaraiḥ—difficult to perform; tava—of You; adya—today; rādhe—O Rādhā; nava—fresh; bhakti—of devotion; damabhiḥ—with the ropes; tat—of this; ista—request; siddhim—the success; krta—done; gokula—in Gokula; sthitiḥ—residence; sada—continually; mat—of me; arādhānataḥ—from the worship; tvam—You; apsyasi—will attain.

Kṛṣṇa: (Smiling) O Rādhā, You have conquered Me. You have bound me with the ropes of ever-fresh devotion, which even great sages and ascetics cannot attain. By always staying in Gokula and always worshipping Me, You will attain the fulfilment of Your request.

Text 58 (a)

abhimanyuḥ: (socchvasam) a-i bhatta-jana-vacchale kada vi mahurahimuhi
ma-e na rahi-a kadavva. ta iha vasanti tumam esa arahedu.

sa—with; ucchvasam—a sigh; a-i—O; bhatta-jana—to the devotees; vacchale—kind; kada vi—at any time; mahura—to Mathura City; ahimuhi—eager to go; ma-e—by me; na—not; rahi-a—Rādhikā; kadavva—shall be; ta—therefore; iha—here; vasanti—residing; tumam—you; esa—She; arahedu—shall worship.

Abhimanyu: (Sighing) O goddess who is very kind to her devotees, I shall never take Rādhikā to Mathura. She shall always stay here and worship you.

Text 58 (b)

jaṭila: (rādhām alingya) a-i go-ula-nandini rakkhidamhi.

rādhām—Rādhā; alingya—embracing; a-i—O; go-ula—of Gokula; nandini—delight; rakkhida—saved; amhi—I am.

Jaṭilā: (Embracing Rādhā) O girl who brings happiness to Gokula, I am saved!

Text 58 (c)

vṛndā: (abhimanyum aveksya).

vidhvamsayati hi pumsam
sadhvi parivaditayumsi
para-devatatra gauri
bhava-grahiny asau vadatu

abhimanyum—at Abhimanyu; aveksya—glancing; vidhvamsayati—destroys; hi—indeed; pumsam—of men; sadhvi—a chaste girl; parivadita—insulted; ayumsi—the span of life; para-devata—the supreme goddess; atra—here; gauri—Gauri; bhava—the love of the devotees; grahiny—who accepts; asau—she; vadatu—may speak.

Vṛndā: (Glancing at Abhimanyu) A chaste girl will destroy the life-span of men who insult her. The supreme goddess Gauri, who responds to the love of her devotees, will now give us her opinion.

Text 59 (a)

kṛṣṇaḥ: dhanyabhimanyo kalyana-sadhika te rādhikā. tad asyam
navisrabdhena bhavitavyam bhavata.

dhanya—O fortunate; abhimanyo—Abhimanyu; kalyana—auspiciousness;
sadhika—bringing; te—of you; rādhikā—Rādhikā; tat—therefore; asyam—in Her;
na—not; avisrabdhena—without trust; bhavitavyam—should be; bhavata—by you.

Kṛṣṇa: O fortunate Abhimanyu, Rādhikā is the source of your good fortune.
Do not ever loose faith in Her.

Text 59 (b)

abhimanyuḥ: de-i rahi-vesam kadu-a su-alena amba me parihasijja-i. tam
pekkhi-a macchari anahinno micchahisattim uppavedi.

de-i—O goddess; rahi—as Rādhā; vesam—the dress; kadu-a—doing; su-alena—
by Subala; amba—mother; me—my; parihassija-i—is ridiculed; tam—him; pekkhi-
a—seeing; macchari—envious; anahinno—ignorant; miccha—false; ahisattim—
scandal; uppavedi—create.

Abhimanyu: O goddess, Subala dresses up like Rādhā and makes fun of my
mother. When envious ignorant people see Him, they gossip about this mythical
scandal.

Text 59 (c)

lalita: ahimanno ditthi-a sa-am ce-a visatthosi.

ahimanno—Abhimanyu; ditthi-a—by good fortune; sa-am—personally; ce-a—
certainly; visatthosi—you have trust.

Lalitā: Abhimanyu, fortunately you yourself have confidence in Her.

Text 59 (d)

abhimanyuḥ: amba ehi mama gharam. savvassa-im mahura-pure nedum
nijuttam janam nivaremha. (ity ambaya saha harim pranamya niskrantah).

amba—O mother; ehi—come; mama—my; gharam—to the house; savvassa-
im—all the household goods; mahura-pure—to Mathura City; nedum—to take;
nijuttam—engaged; janam—a servant; nivaremha—let us stop; iti—thus;
ambaya—mother; sah—with; harim—Kṛṣṇa; pranamya—bowing down;
niskrantah—exits.

Abhimanyu: Mother, come with me to my house. We shall stop the servant I
have engaged to carry all my household goods to Mathura City. (With his mother
he bows down before Kṛṣṇa and then exits).

Text 59 (e)

sakhyau: (rādhām aslisya sasram) ha pi-a-sahi kadham pamarehim tumam
mahura-pure nedum niccidasi.

rādhām—Rādhā; aslisya—embracing; sa—with; asram—tears; ha—O; pi-a—
dear; sahi—friend; kadham—why?; pamarehim—by this wretched people;
tumam—You; mahura-pure—to Mathura City; nedum—to take; niccida—decided;
asi—You are.

The Two Gopi-friends: (Embracing Rādhā, with tears) O dear friend, why did
these wretched people want to take You to Mathura City?

Text 59 (f)

(pravisya)
purnamasi: (sananda-smitam)

angaragena gaurangi
hiranya-dyuti-harini
mam agre ranjayaty esa
nikunja kula-devata

pravisya—entering; sa—with; ananda—of bliss; smitam—a smile; angaragena—
with cosmetics; gaura—yellow; angi—whose limbs; hiranya—of gold; dyuti—the

splendor; harini—removing; mam—me; agre—in the presence; ranjayati—delights; esa—she; nikunja—of the forest-grove; kula—of the multitude; devata—the goddess.

(Enters)

Paurṇamāsī: (With a jubilant smile) This goddess who rules over these forest-groves, and whose yellow complexion, even though created by cosmetics, eclipses the splendor of gold, brings me great delight.

Text 60 (a)

kr̥ṣṇaḥ: (parikramya) bhagavati vande.

parikramya—walking; bhagavati—O noble lady, I offer My respectful obeisances.

translation????

Text 60 (b)

paurṇamasi: asih-satam. hanta yasoda-matah distya bhavatadya samvardhitasmi yad aham rādhikā-vislesa-vedananam anabhijni-krta.

asih—of blessings; satam—hundreds; hanta—indeed; yasoda—Yasoda; matah—mother; distya—by good fortune; bhavata—by You; adya—today; samvardhita—blessed; asmi—I am; ya—because; aham—I; rādhikā—of Rādhikā; vislesa—of separation; vedananam—of the sufferings; anabhijni-krta—ignorant.

Paurṇamāsī: Hundreds of blessings upon You. O son of Yasoda, today You have blessed Me with all good fortune, for today I have remained without knowledge of Rādhikā's sufferings in separation from You.

Text 60 (c)

kr̥ṣṇaḥ:

uttirna parama-bhayad babhuva rādhā
nirbadhajani bhavati gatadhi-suciḥ

nihsankam pramadam itas tathadya sakhyah
kartavyam bhagavati kim priyam tavasti

uttirna—lifted; parama—supreme; bhayat—from fear; babhuva—has become;
rādhā—Rādhā; nirbadha—freed from all obstacles; ajani—has become; bhavati—
You; gata—gone; adhi—of anxiety; sucih—the sharp point; nihsankam—free from
fear; pramadam—happiness; itah—attained; tatha—in that way; adya—now;
sakhyah—gopi-friends; kartavyam—should be done; bhagavati—O girl full of all
transcendental opulences; kim—what?; priyam—favor; tava—of you; asti—is.

Kṛṣṇa: Rādhā is now rescued from the great fear. Now the sharp point of Her
anxiety is removed. Now her gopi friends are also delighted and free from all fear.
O girl who possesses all transcendental opulence, what else may I do to please you?

Text 61 (a)

paurṇamasi: (sanandasram). gokula-bandho badham avandhya-janmasmi kṛta.
tathapi kincid abhyarthaye.

sa—with; ananda—of bliss; asram—tears; gokula—of Gokula; bandho—O
friend; badham—certainly; avandhya—not barren; janma—with a birth; asmi—I
am; kṛta—done; tatha api—nevertheless; kincit—something; abhyarthaye—I
request.

Paurṇamāsī: (With tear of joy). O friend of Gokula, now my birth is fruitful.
Still, there is one thing further that I request.

Text 61 (b)

prathayan guna-vṛndā-madhurim
adhi-vṛndāvana-kunja-kandaram
saha rādhikāya bhavan sada
subham abhyasyatu keli-vibhramam

prathayan—expanding; guna—of transcendental qualities; vṛndā—of the host;
madhurim—the sweetness; adhi-vṛndāvana—of Vṛndāvana; kunja—the groves;
kandaram—in the recesses; saha—with; rādhikāya—Rādhikā; bhavan—You;
sada—eternally; subham—auspicious; abhyasyatu—may perform; keli-
vibhramam—amorous pastimes.

Displaying the sweetness of a host of transcendental qualities, may You
eternally enjoy auspicious amorous pastimes with Rādhikā in the groves of

Vṛndāvana forest.

Text 62 (a)

kim ca

antah-kandalitadarah sruti-putim ugghatayan sevate
yas te gokula-keli-nirmala-sudha-sindhuttha-bindum api
rādhā-madhavika madho madhurima svarajyam asyarjayan
sadhiyan bhavadiya-pada-kamale premormir unmilatu

kim ca—furthermore; antah—in the heart; kandalita—sprouted; adarah—devotional faith; sruti—of the ears; putim—the opening; ugghatayan—opening wide; sevate—serves; yah—one who; te—of You; gokula—in Gokula; keli—of amorous pastimes; nirmala—pure and splendid; sudha—of the nectar; sindhu—from the ocean; uttha—arisen; bindun—the drops; api—even; rādhā—of Rādhā; madhavaika—of the madhavi creeper; madho—O springtime; madhurim—sweetness; sadhiyat—may attain; bhavadiya—of You; pada—feet; kamale—for the lotus flower; prema—of love; urmih—the waves; unmilatu—may become manifest.

O Kṛṣṇa who is the springtime that makes the madhvika vine of Rādhā blossom with happiness, may that person whose loving devotion with happiness, may that person whose loving devotion for You has already sprouted in his heart, and who, opening his ears, serves and worships the drops of nectar from the splendid and pure nectar ocean of Your amorous pastimes in Gokula, attain the kingdom of Your transcendental sweetness. May he swim and float in the waves of pure love for Your lotus feet.

Text 62 (b)

kṛṣṇaḥ: (smitva) bhagavati tathastu. tad ehi. go-dohavasane mam apreksya cintayisyantau pitarav avilambam gokulam pravisya nandayavah. (iti niskrantah). (iti niskrantah sarve).

smitva—smiling; bhagavati—O noble lady; tatha—in that way; astu—may it be; tat—then; ehi—come; go—of the surabhi cows; doha—of milking; avasane—at the time; mam—Me; apreksya—not seeing; cintayisyantau—may worry; pitarau—parents; avilambam—without delay; gokulam—Gokula; pravisya—entering; nandayavah—let us delight; iti—thus; niskrantah—exits; iti—thus; niskrantah—exit; sarve—all.

Kṛṣṇa: (Smiles) O noble lady, so be it. Come here. Not seeing Me at the time

of milking the cows, My parents will become very worried. Without delay let us go to Gokula village and give them pleasure. (He exits). (Everyone exits).

Grantha-samaptiḥ (Epilogue)

Text 1

rādhā-vilasam vitankam
catuh-sasti-kala dharam
vidagdha-madhavam sadhu
silayantu vicaksanah

rādhā—of Rādhā; vilasam—with the pastimes; vita—completed; ankam—the final act; catuh-sasti—64; kala—arts; dharam—manifesting; vidagdha-madhavam—this Vidagdha-madhava; sadhu—nicely; silayantu—may study; vicaksanah—the learned.

This Vidagdha-madhava, which contains the transcendental pastimes of Rādhā and the 64 transcendental arts, is now completed. May those who are learned and intelligent carefully study it.

Text 2

nanda-sindhu-banendu
sankhye samvatsare gate
vidagdha-madhavam nama
natakam gokule krtam

nanda—nine; sindhu—eight; bana—five; indu—one; sankhye—bearing the numbers; samvatsare—in the year; gate—gone; vidagdha-madhavam—Vidagdha-madhava; nama—named; natakam—the play; gokule—in Gokula; krtam—created.

This play named Vidagdha-madhava was written in Gokula in the year 1589 Saka (corresponding to A. D.)

Text 3

santa-sriyah parama-bhagavatah samantad
dvai-gunya-punjam api sad-gunatam nayanti
dosavalim aparitapitaya mrduni
jyotimsi visnu-pada-bhanji vibhusayanti

santa—peaceful; sriyah—and full of transcendental opulences; parama—transcendental; bhagavatah—the devotees of the Lord; samantah—in all ways; dvai-gunya—doubling; punjam—many times; api—even; sat-gunatam—the state of having good qualities; nayanti—lead; dosa—of faults; avalim—the host; aparitapitaya—with coolness; mrduni—gentle; jyotimsi—the stars; visnu—of Lord Visnu; pada—of the feet; bhanji—possessing; vibhusayanti—decorate.

The peaceful, saintly devotees of the Lord repeatedly double the value of the good qualities of this book. The dark sky of the faults in this book they cool and decorate with the twinkling stars of the remembrance of Lord Visnu's lotus feet.